Folk Dances for Boys and Girls

Mary Effie Shambaugh

Dance Collection

Barbara Ann Davis
Dance Collection
Durham, N. C.

FOLK DANCES

FOR BOYS AND GIRLS

BY

MARY EFFIE SHAMBAUGH

ASSOCIATE IN PHYSICAL EDUCATION
UNIVERSITY OF CALIFORNIA, LOS ANGELES

NEW YORK
A. S. BARNES AND COMPANY
1932

Copyright, 1929, by
A. S. BARNES AND COMPANY

This book is fully protected by copyright and nothing that appears in it may be reprinted or reproduced in any manner, either wholly or in part, for any use whatever, without special written permission of the copyright owner.

PRINTED IN THE UNITED STATES OF AMERICA

INTRODUCTION

My Gift tells for whom and why I write this book.

My Thanks is a sincere desire to take you with me on a magic-carpet flight into folklore without the worry of railway connections.

The Need, as expressed by Dr. Ernest C. Moore, Director of the University of California at Los Angeles, will repay you for investment in this book.

MY GIFT

First of all to my mother, her sons and grandsons, I give this book. Then to the freckle-nosed lads who galloped with me at sunset over rolling Iowa plains toward the far horizon washed with the pink of wild roses! To those who sent me sentimental valentines! To the sun-tanned, laughing college friends of tennis courts! To all the fine, grown-up, serious-minded boys in many lands who have generously shared their folklore with me! And finally, to all the boys everywhere who love to dance! To all of you, I give these old folk melodies that you may know, that you may feel, that you may understand a little of our young America's priceless heritage from old Europe.

MY THANKS

Go alone in your search for folklore. Read, see, and hear everything but have little to say. This I have learned from necessity.

Many, many thanks are due the amazed English speaking folks all along my nomadic trail who have passed me on from one friend to another. I have childishly trusted their advice when they said: "Folk dances are that Irishman's hobby," "The boys in Hackney are a good bet," "Go to Silkeborg, Copenhagen and Lund." I am grateful to them as signal lights whom I passed "like ships at night." "This note is for a friend in Berlin." "Get in touch at once with the Czechoslovakian Ministry of Education." "Spend more time at the Berno Museum." They spoke truly. "An old actor knows the Ukrainian folklore as no one else." "Find this one schoolmaster in Vienna." "There's just one place in all Rome with real American food." Such advice never failed to guarantee for me exactly what I had set out alone to find: authentic material in folk songs, dances, costumes and customs, and, incidentally, digestible meals.

"That Irishman's hobby" led me to the basement kitchen of an old Dublin boarding house. Deafened by the scratchy squeak from a purple morning-gloryed tin horn of a decrepit graphophone, I jigged and reeled with a medal-honored colleen of many a Gaelic feis. The boys in Hackney were a "good bet" for they taught me their English Morris and Sword dances with real cockney spirit.

I appreciated the courtesies extended me by Herr Junker and his wife in their International College of Physical Education in Silkeborg, Jutland. Herr Junker is a scholar with a dream of the international rôle which physical development shall play in world peace. Dr. Knudson at the National University in Copenhagen pushed aside piles of correspondence to personally guide me to the playing fields with happy healthy children as the best proof of his institution's work in supervision of physical education in the public schools. I also thank Major Thulin and the instructor in dancing at his private college who arranged a demonstration of Swedish folk dances both in Lund and again in Malmö, Sweden.

Asa Meier, Secretary of the Danish Folk Dance Society, planned a program of dances with old costumes, directed me to interesting museums and extended the hospitality of her private home. I thank her heartily for the warm clasp of hands as we joined in a circle and rose from the table with its sparkling raspberry juice on steaming porridge. There was the warmth of sincere friendship. "Tak für mal," I said, or "Thanks for food." "Und vellbekommen," she answered with a true ring in the welcome.

A note "for a friend in Berlin" brought me quickly to the very heart of the significantly powerful Youth Movement in Germany. In the shabbiest, most rat-eaten byways of that heelless, struggling city, I knocked at the book shop of two boys feverishly enthusiastic over the revival of folklore. It was an inspiration to dance with them as they volunteered their leadership among comrades who had lost faith

in themselves and others. Those feverishly excited boys saw in Germany's old folk songs and dances a rebirth of Wagnerian courage and faith.

I thank my private instructor and the Folk Dance Society in Prague. An eight o'clock lesson and the fun of the Friday evening gatherings at a Bohemian Kavarna brought red blood to my lips, blue with the bitter cold of a blizzardy winter. I have not forgotten the good American folks of the Y.M.C.A., Dr. and Mrs. Ghetman and Mr. and Mrs. Lowrie, who deciphered railway schedules and revived me, after weary jaunts, with cinnamon toast and beefsteak.

The old actor, recommended as an authority on Russian folklore, refilled his pipe, leaned back in his broken-legged chair and sang for me his beloved folk songs of the Ukraine. With a dark eyed daughter of Kiev, I went among the actor's friends in the colony of students using the halls of the old castle of the valiant King George of Podebrady as their class rooms. I survived many strange soups and cups of sugared sour cream, to learn the picturesque rhythms of Little Russia. I am especially grateful to that actor, Mr. Nicholas Sodofsky, and to the Daughter of Kiev, Miss Titiana Hovseyev, who acted as interpreter and trusted friend in my study of Chorovods and Hopaks.

I thank Dr. Moore, Director of the University of California at Los Angeles, who extended my leave of absence in order that I might have this great adventure. Many students in the same university have coöperated in the teaching of the dances. The harmonization of the melodies is the work of Anna Pearl Allison.

Toy figures are carved from wood as a favorite pastime during long winter evenings in Czechslovakia. The crude toys faithfully depict familiar characters of the village inns and cottage firesides. While children gather about a huge flat-topped plaster stove, mother knits, father whittles a smile on the round face of a bag-pipe player, and grandfather leans out over the edge of his warm bed above the stove to shake a bony finger at the breathless youngsters, frightened by his folk tales of witches or laughing at his gossip of the dancing at the village fair.

THE NEED

Whosoever lifts up his voice to urge the importance of physical education is repeating an old slogan. Nowhere perhaps in the world did men in general attempt to make for themselves the kind of bodies that seemed to them best, until the Greeks. Now that I have put that sentence down I am looking at it and wondering if it can be true. The human family is old, perhaps more than a million years old. Its members have had plenty of time to experiment and they have experimented. And then beside there are those older groups of folks who have been living together for some thousands of years, the people of China, of India, of Babylonia, and of Egypt. The most rational thing is to say that of course men must have found out how to make their bodies into the kind of bodies they wanted them to be early in the history of the race or, if not that, certainly in the old historic empires. As nearly as I can find out there is no evidence whatever that they did and abundant evidence that they did not. One bit of proof that they did not is the fact that they led the life of impulse, laying up little treasure of any kind, having neither settled ways nor settled hopes, nor persistent purposes. Savage man lacks foresight. Civilized man is civilized just in the degree that he has it. With foresight one looks along the days that are ahead and decides what he wants a series of them to bring and having defined his wants he generates persistence of purpose—what Herbart called memory of will—enough to serve it.

It was only among the Greeks that the art of life was formulated. Customs there were, but not art, for art does not arise until reasons are found for doing what is done. Art in other words is born with the birth of science and is its complementary. To the division of every art from its science, one might interpose Plato's objection to regarding the proper human condition as a sound mind in a sound body. They are not two but one, he said, a sound mind making and keeping its body sound. It is the practical value of physical education that commended it to the Greeks and made it so indispensable to them. At every instant of his life a Greek must be ready to take the field in war. His athletic exercises produced that fitness. They were not play. They were preparation. But Greek military gymnastics flowered into a physical training that had several objectives, not one only. They were strength, skill, agility, and grace of movement. "Those who have accustomed themselves to long foot races have thick legs and narrow shoulders, while on the contrary, the wrestlers have broad shoulders and thin legs," says Socrates in the Banquet of Xenophon. "Now instead of producing a result like that, in the exercise of dancing, the feet, the legs, the neck and indeed the whole body are in action, and whoever would have his body supple, easy and healthful, should learn to dance." That's it, whoever wants to be supple, easy and graceful. We all of us want that and therefore, according to Socrates, we should all dance. It is striking that most of the peoples of the world have agreed with Socrates and put themselves and their young people

to dancing. So every nation has developed its folk dances and has used them as a means of joy and of civilization.

I cannot but feel that Miss Shambaugh has done a service to the world in bringing these national dances together and giving the young people of the United States a chance to learn them. Socrates was not wrong when he spoke of them as a means of grace. If learned in childhood and practiced through the period of adolescence, they make the awkward age less awkward and are a means of bringing boys and girls and young men and young women together in happy, hearty, wholesome social activity that cannot but leave every one better. There is need for just such social fluidifiers with young people.

I cannot but regard it as a misfortune for a boy to grow up without learning to dance. I speak out of a lifetime of regret that I myself was not fortunate enough in youth to do that. One is cut off from too much of the wholesome and happy joy of the world who is not prepared to join with other young people in dancing. These folk dances too have a historic, literary and geographic value. They body forth the traditions of the peoples who made them and they celebrate the values which their makers held. In short, dancing has been one of the fundamental activities of the human world. It is one of the elementary expressions of life, joy bringing, grace producing, energy heightening and harmony engendering. Socrates was right; it should have a high place in education in our day.

Ernest C. Moore, *Director*

University of California at
Los Angeles

THE PRESENTATION OF FOLK DANCES

An index of dances according to grade should not be understood as a sharply defined restriction. Rhythmic ability, early opportunities for development of coördinations, and response to music, govern the selection of material. Those dances listed for primary grades have their place in the intermediate grades for correlation with other subjects, review, and certainly are valuable in the upper grades and university for recreation. Simplicity makes a dance practical for adult use because large groups quickly grasp the pattern and enjoy at once the fun element.

Certain methods of presentation of folk dances are the same irrespective of grades. All instruction of rhythm is based upon response to musical phrases, tempo and mood. Concentration should be upon listening to the music and not worrying about the feet or hands. Wherever possible, the various movements should be demonstrated so that the entire pattern and spirit of the dance is seen as a whole or in large units.

The steps and figures should be so simplified on the first presentation that it is possible to swing through the dance and then go back for analysis. As a rule, this first presentation is more quickly accomplished if the class, as one large group, work through the pattern as all face in the same direction. In the long and difficult dances of the Senior High School and University, several steps may be regarded as a unit to be associated and presented in the same manner as a simpler complete dance.

Dr. William H. Burton of the University of Chicago in his research study of supervision and instruction, has advanced definite principles for the teaching of motor skills of which dancing is a phase. Briefly, these principles are: 1. Setting a model; 2. Pupil's imitation of the model; 3. Criticism or redirection of the class; and 4. Drill until the motor skill is automatized.

In the teaching of folk dances, "setting a model" may be verbal analysis or demonstration by either the instructor or a group. Dr. Burton stresses demonstration. If brief instructions are also given, the class both sees and hears. As Dr. Burton has emphasized, motor skills involve a series of "kinesthetic cues." Therefore we should present a folk dance as a sequence. The class should be encouraged to follow the rhythm and at least walk the pattern.

The "imitation of the model" does not imply stupid following of an instructor step by step but is the attempt of the class to perform the sequence of movements. Criticism or redirection is made after the class completes its trial. As in the "setting of the model," demonstration clarifies more quickly than words.

Finally we arrive at drill when the motor skill is understood and must become automatic for complete enjoyment in free dramatization and expression of national character. This drill period pre-supposes that the skill is accurately grasped so that no incorrect habits are formed. The drill is not continued after interest lags and is best repeated during several lessons for a short time instead of an entire

period. There should be increasing satisfaction on the part of the class after a drill period because of definite improvement in accomplishment.

Dr. Burton in his rating of efficiency of all teaching, presents points which bear directly upon the teaching of folk dancing. 1. In an estimate of the total efficiency, we are to consider the value of the instructor in the school and community. The thorough appreciation of the value of folklore establishes the educational correlation of folk dancing with all other subjects in the curriculum, affords a wholesome active recreation which should later supplement, or supplant, monotonous jazz and motion picture habits, and also stimulates contacts with the homes and environment of the individual members of the class.

2. The general estimate of teaching ability in folk dancing is largely determined by the enthusisatic response of the class, expressed in helping each other and contributing to the bulletin board of pictures, magazine articles and newspaper announcements or programs bearing upon the class work.

3. Specific items to be considered in rating an instructor are: 1. The voice indicates recognition of the effect upon the class of a well modulated tone, musical quality and careful enunciation. 2. Discipline is largely a matter of interest with a common understanding between the instructor and the class of the value of attention. 3. Excellent command of the English language influences the response since a concise, well-chosen presentation saves time and energy. 4. Selection and organization of material must vary with each group and its needs. 5. Explanation of the connection of new material with old and the correlation with other subjects should be briefly stated to be discussed during the recitation periods and not during the time primarily for activity. 6. Recognition of relative values places the emphasis upon national folk spirit and joyous response to the music instead of fussing about a special foot, hand or the exact number of steps. 7. Skill in the drill periods rests with the instructor's ingenuity and the coöperation of the group in helping each other. A repetition aloud of certain brief directions, frequently fixes verbal instructions so that practice can be carried on alone without music and without an instructor. Therein lies also the special value of retaining old folk songs which are frequently discarded. The action is usually a pantomime of the words. 8. Questions with large groups should be preceded by a few moments of free discussion between partners. A chord on the piano indicates that class discussion is closed. Any further questions are settled by the instructor. 9. All assignments of outside reading for broadening the background (in order that folk dancing may be an expression from within), should be carefully planned to interweave with the work done in as many classes as possible.

THE CONTENTS

General Index of Dances

	PAGE
Ampleforth Sword Dance—English	88
Arkon—Ukrainian Ceremonial	94
Bean Setting—English Morris Stick Dance	66
Berg Stock (Mountain Stick)—Austrian Tyrol	60
Chorovod—Ukrainian Ceremonial (Kór-o-vod)	62
Chumak (the Merchant)—Ukrainian (Choo'mak)	108
Cobbler—Austrian	33
Cobbler—Bohemian	36
Cobbler—Dutch	38
Cobbler—German	37
Cobbler—Silesian	39
Country Gardens—English Morris Handkerchief	98
Cushion Dance—English	26
Dubovy Müstek (Bridge of Oak)—Slovakian (Döo-bo-vy Mü-stek)	19
Debnárskey Dance (Hoop Makers)—German	103
Flip—Dutch Fisherman	44
Hendrícksка—Dutch Fisherman	53
Hónta—Ukrainian (hún-ta)	114
Hópak Kólum—Ukrainian	72
Hrechániki (Buckwheat Cakes)—Ukrainian	75
Irish Sword Dance	119
Katerina—Ukrainian	78
Kerchief Dance—Slovakian	28
Kolomýka—Ukrainian (Ko-lo-mée-ka)	82
Kovalicék (Blacksmith)—Silesian (Kó-va-li-chek)	42
Kozak—Ukrainian	128
Kuzeny Must (Leather Bridge)—Slovakian (Koo-zeny Moost)	22
Lezgínka—Circassian Sword	122
Metélytsya (Snow Storm)—Ukrainian—(Me-tél-i-tsia)	46
Odzemok—Slovakian	126
Polstertanz—Austrian	30
Reznik (Butcher)—Moravian	48
Rocky Road to Dublin—Irish	69
Schuhplattler (Shoe Clapping)—Austrian Tyrol	132
Sedloček (Farmer)—Silesian	34
Swart—Dutch Fisherman	50
Zalman (Knight)—Bohemian	24
Zaporozhets—Ukrainian (Za-por-o-zets)	136
Zhuravel (Crane)—Ukrainian	55

CLASSIFIED INDEX

Dances Arranged According to Nationality

	PAGE
Austrian Tyrol	
Berg Stock (Stick Dance)	60
Cobbler	33
National Schuhplattler (Shoe Clapping)	133
Polstertanz (Pillow Dance)	30
Circassian	
Lezgínka	122
Czechslovakian	
Cobbler—Bohemian	36
Cobbler—Silesian	39
Dubovy Müstek (Bridge of Oak)—Slovakian	19
Farmer—Silesian	34
Kerchief Dance	28
Kovaliček (Blacksmith)—Silesian	42
Kuzeny Must (Leather Bridge)—Slovakian	22
Odzemok	126
Reznik (Butcher)—Moravian	48
Zalman (Knight)—Bohemian	24
Dutch	
Cobbler	38
Flip—Fisherman	44
Hendrícksка—Fisherman	53
Swart—Fisherman	50
English	
Ampleforth Sword	88
Bean Setting—Morris Stick Dance	66
Country Gardens—Morris Handkerchief	98
Cushion Dance	26
German	
Cobbler	37
Debnárskey (Hoop Makers)	103
Irish	
Irish Sword	119
Rocky Road to Dublin	69
Ukrainian	
Arkon	94
Chorovod	62
Chumak (Merchant)	108
Hónta	114
Hópak Kolum	72
Hrechániki (Buckwheat Cakes)	75
Katerina	78
Kolomýka	82
Kozak	128
Metélytsya (Snow Storm)	46
Zaporozhets	136
Zhuravel (Crane)	55

CLASSIFIED INDEX

Dances Arranged According to Grade

Dances listed for Primary and Intermediate grades have recreational value for older groups.

Primary Grades

	PAGE
Cobbler—Austrian	33
Cobbler—Bohemian	36
Cobbler—Dutch	38
Cobbler—German	37
Cobbler—Silesian	39
Cushion Dance—English	26
Dubovy Müstek (Oak Bridge)—Slovakian	19
Farmer—Silesian	34
Kerchief Dance —Czechoslovakian	28
Kuzeny Must (Leather Bridge)—Slovakian	22
Polstertanz—Austrian	30
Zalman (The Knight)—Czechoslovakian	24

Intermediate Grades

Flip—Dutch	44
Hendrícksка—Dutch	53
Kovaliček (Blacksmith)—Silesian	42
Metélytsya (Snow Storm)—Ukrainian	46
Reznik (Butcher)—Moravian	48
Swart—Dutch	50
Zhuravel (Crane)—Ukrainian	55

Junior High School

Bean Setting—English	66
Berg Stock (Mountain Stick)—Austrian Tyrol	60
Chorovod—Ukrainian	62
Hópak Kolum—Ukrainian	72
Hrechániki (Buckwheat Cakes)—Ukra	75
Katerina—Ukrainian	78
Kolomýka—Ukrainian	82
Rocky Road to Dublin—Irish	69

Senior High School and University

Ampleforth Sword Dance—English	88
Arkon—Ukrainian	94
Chumak (Merchant)—Ukrainian	108
Country Gardens—English	98
Debnárskey Dance (Hoop Makers)—German	103
Hónta—Ukrainian	114
Irish Sword Dance	119
Kozak—Ukrainian	128
Lezginka—Circassian	122
Odzemok—Slovakian	126
Schuhplattler (Shoe Clapping)—Austrian Tyrol	132
Zaporozhets—Ukrainian	136

FOLK DANCES FOR PRIMARY GRADES

Ceremonial Bridge Dances

Dúbovy Müstek (Bridge of Leather) - Czechoslovakia

Kúzeny Must (Bridge of Oak) - Czechoslovakia

Dances of Courtship and Marriage

LINE FORMATION

Zalman (The Knight) - Czechoslovakia

CIRCLE FORMATION

Cushion Dance - England

Kerchief Dance - Czechoslovakia

Polstertanz - Austria

Primitive Pantomime of Occupation and Mediaeval Trade Dances

Farmer - Silesia

Cobbler - Austria

Cobbler - Bohemia

Cobbler - Germany

Cobbler - Holland

Cobbler - Silesia

For primary grades, the polka step is difficult. A simple skip may be substituted.

CEREMONIAL BRIDGE DANCES

In referring to bridges, William Newell says "Bridges in the Middle Ages were the most important structures in the land: places of festivity and solemnity, dances, trials and executions." An old superstition required all souls to cross a bridge after death and the tug of war seen in London Bridge was once a forecast of the destiny of each player at the end of the game as he attained Inferno or Paradise.

Earlier than such superstition, is the mythology of worship of a Spirit of the Land. A bridge permitted men to pass from one district to another contrary to the plan of the Spirit of the Land who was supposed to love solitude. The Land Spirit therefor repeatedly attempted to destroy bridges at night. If the guarding of watchmen, cocks and dogs was futile, the result was a price must be paid the Land Spirit in order that the bridge stand. "Foundation sacrifice" is invoked and at first the soul of an important strong character was needed to satisfy the Spirit of the Land and resist destruction. Later life became too valuable and a waif or deposit of bones about the pillars was deemed sufficient.

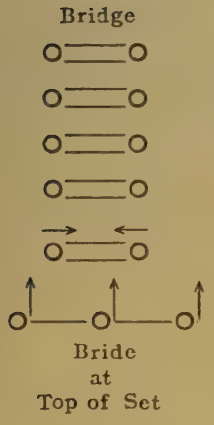
The second phrase of eight measures in Kuzeny Must has a contrast in mood indicating happiness of the attackers under the arch of the bridge as one maiden is sacrificed. The words of this phrase seem to have lost traditional ceremonial character and were probably improvised as the winding suggested the movement of knitting needles.

In Dubovy Müstick, the last two measures of the first phrase are used only for the words, "Hoja, hoja." As the dialogue lengthens, the first four measures are repeated. The action indicates the early sacrifice idea but the words have taken a lighter vein of a bird as the price paid.

Permission of M.Otto Ginzel, Uzhorod.

DUBOVY MÜSTEK - OAK BRIDGE

Slovakian Ceremonial Bridge Dance



FORMATION: Any number of dancers are so divided that partners face each other with both hands joined to make the arches of the bridge. At the head of the set and facing the bridge are a bride and two companions. The bride has her arms raised horizontally and on the shoulders of her companions.

ACTION: Verse 1. - The Bride and her two companions balance forward and backward ..... 4 meas.

Stand in place for "Hoja, hoja."..... 2 meas.

Balance Step: Step forward R. Bring L ft. to R rising on toes on words "How strong"

Heels sink on words....."How strong"

Step back on L. Bring R ft. to L rising on toes on words "a bridge"

Heels sink on words....."have you"

Stand in place on words "hoja, hoja."

Verse 2. – Bridge sings. Hands remain joined between partners. In each couple, a dancer's hand nearest the bride swings high and the opposite hand low as the dancers step sideways toward the bride, rise on toes and heels sink with words...."As stone so strong"
The hands away from bride swing high and opposite low as all step sideways away from bride, rise on toes and heels sink with words....."our bridge is strong"
Repeat balance toward bride....."From oak 'tis made"
Repeat balance away from bride....."Our bridge is strong"
Stand in place on....."Hoja, hoja"
(The music of the first four measures is played twice for verses 2, 3, 4, and 5 before the two measures used for Hoja, hoja.")

Verse 3. – Action as in verse 1 with three girls singing.

Verse 4. – Action as in verse 2 with bridge singing.

Verse 5. – Action as in verse 1 except that on the last measure all three, or bride and two maidens, made a quarter turn R to run as they follow the leader under the bridge with the last girl caught in the last arch of the bridge.

Verse 6. – The maiden caught and held as a sacrifice to the bridge, dances alone in the center of a ring made by dancers joining hands with neighbors instead of person opposite. The center dancer revolves with run (or waltz) as the ring runs clockwise to finish in original position and remake the arches. During the sixth verse, the uncaught members of the trio run back to place at the head of the set.
Repeat all of dance twice so that bride and other maiden are caught.

WORDS OF SONG:

I How strong, how strong a bridge have you? Hoja, hoja.

II As stone so strong, our bridge is strong
From oak 'tis made, our bridge is strong
Hoja, Hoja.

III What price pay we for crossing o'er?
What price ask you this bridge to cross?
Hoja, Hoja.

IV What can you give, what price have you?
Before you cross, that price you pay.
Hoja, Hoja.

V A cuckoo bird, that price we pay
Or linnet bird we now must give,
Hoja, Hoja.

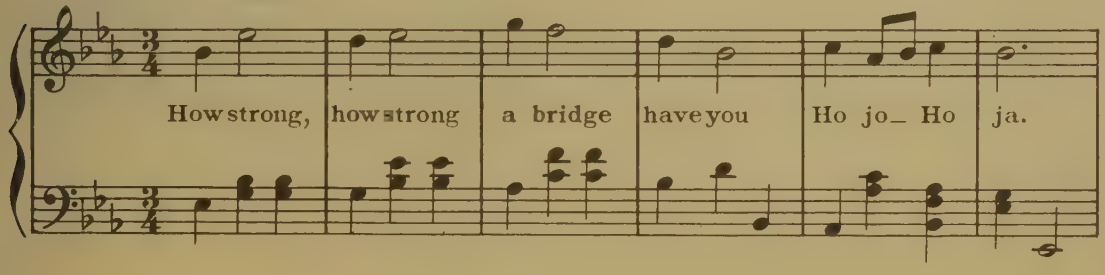
VI Over the mountains
And on through the valleys
Far into the green woods we now all do go
One in the circle
Dancing, dancing, left in the ring.

Property of Národopisný odbor Matice Slovenskej.
Photo: Karol Plicka.

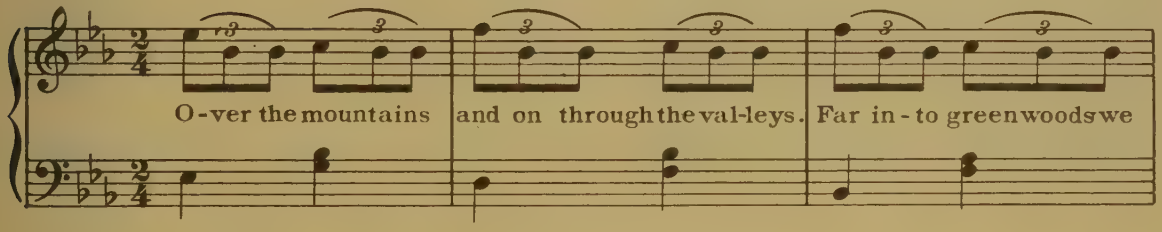
Dubovy Mustek–Oak Bridge

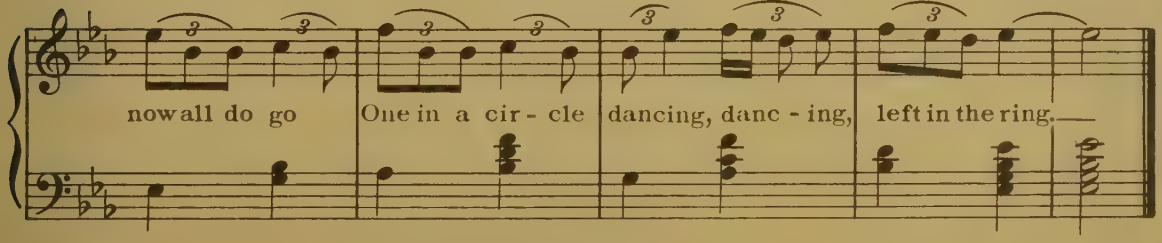
Slovakian Ceremonial Bridge Dance

A. I-II-III-IV-V Verses



B. VI Verse





KUZENY MUST
(BRIDGE OF LEATHER)

Slovakian
Ceremonial Bridge Dance

The entire dialogue between attackers and bridge is completed each time before the chorus knitting song during which one person is chosen to join the bridge side.

DIALOGUE - requires a repetition of the first four measures of music as alternate groups sing with a balance movement as follows:

Bridge or Semicircle sings:

Step forward on R ft. Bring L to R and rise on toes as joined hands swing forward-upward on words.....“Here we”
Heels sink on words.....“have a”
Step back on L ft. Bring R ft. to L and rise on toes as joined hands swing downward on words.....“Bridge of”
Heels sink on word.....“leather”
Stand still.....“Ja, jum, ja”

Attackers in Straight Rank, facing semicircle, sing:

“Thus we come to cross it, cross it ja, jum, ja.”
Same action as for bridge with first four measures of music repeated.

Property of Národopisný odbor Matice Slovenskej.
Photo: Karol Plicka.

Bridge now takes balance step forward twice

“Toll you must now pay us crossing”
(Music is first 2 meas.)
“What give you for crossing, crossing?”
(Music is first 2 meas.)
“Ja, jum, ja,” (Stand still on 3rd and 4th meas.)

Attackers with balance step forward twice.

“Maiden fair we give you, choose now,
Choose now from among us, choose now.
Ja, jum, ja.”

CHORUS KNITTING SONG - with the change to ¾ music

The right hand end of the straight rank or attacking side is leader. With a running step, all of the attackers follow their leader and wind in and out under arches made by the joined hands of the bridge side. Any specified leader of the bridge side chooses one of the attackers as they pass under his arch and the one chosen joins on the right hand end of the bridge side.

The dance is repeated until all are chosen.

CHORUS KNITTING SONG.

Knitting still, knitting still,
Ever thus knitting.
Red, green, blue, red, green, blue,
Bright wood I'm knitting
Yet more yarn, yet more wool,
Big balls for knitting.
Blouses of bright red yarn,
Ever I'm knitting.

Permission of M. Otto Ginzel, Uzhorod.

Kuzeny Must–Leather Bridge

Fig. I

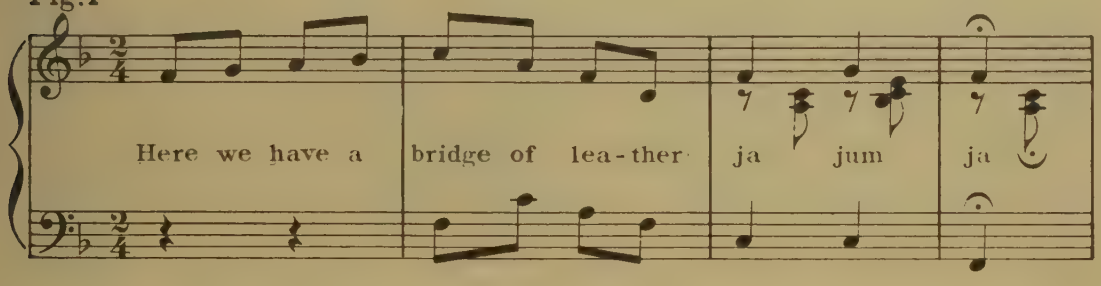
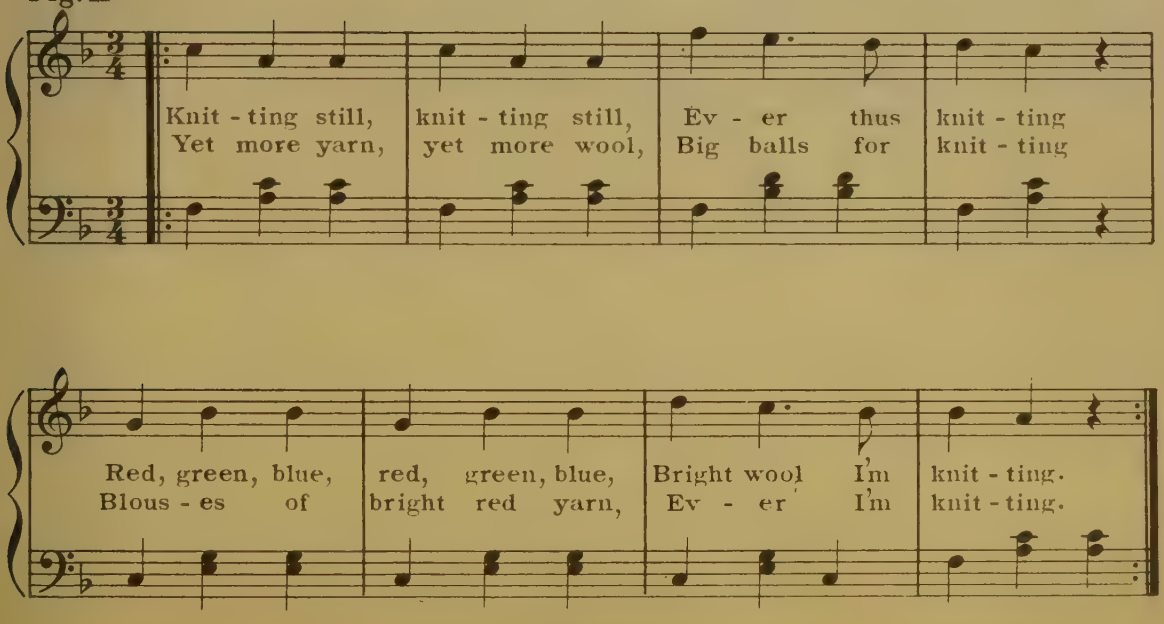


Fig. II


Knit-ting still, knit-ting still, Ev-er thus knit-ting
Yet more yarn, yet more wool, Big balls for knit-ting
Red, green, blue, red, green, blue, Bright wool I'm knit-ting.
Blous-es of bright red yarn, Ev-er I'm knit-ting.

ZALMAN (THE KNIGHT)

Czechoslovokian

EXAMPLE OF AN OLD CHANTING GAME OF COURTSHIP

FORMATION: Two ranks face each other about eight feet apart

↓O O O O O O O O Knight and his Compaions.

↑O O O O O O O O Father, Mother, Girl, Sisters, or a row of opposing Knights with one Girl.

ACTION: Knights advance 4 walking steps toward opposite line and bow. Retire 4 steps. Again advance and retire as they sing first verse. Family and maiden repeat same action as they sing second verse.

Knights sing 3rd verse.
Family sing 4th verse.
Knights sing 5th verse.
Family sing 6th verse.
Girl with Sir John of invaders goes forward alone on 7th verse.
Knights finish game with 8th verse, and gallop away with the bride.

WORDS: 1. Thus he comes a-riding,
John the Knight, a-riding,
Thus he comes a-riding,
Bringing all his knights.

2. What is Sir John asking?
What is this knight asking?
What is Sir John asking,
Bringing all his knights

3. This Sir John is asking,
This his Knights are asking,
Maiden fair, as a star so fair
This he asks.

4. Maiden fair, refused you.
What you ask refused you.
Go, Sir John, you must return
And with you all your knights.

5. Again Sir John is asking,
This his knights are asking,
Maiden fair, as a star so fair,
This he asks.

6. Maiden fair, we grant you.
What you ask, we grant you.
Golden wreathed, our maiden fair
Now granted you.
(girl is left on side of Knights.)

(Girl sings alone as she advances and returns with Sir John)

7. John the Knight now thanks you,
With me comes to thank you.
John the Knight, with all his Knights
Now thanks you.

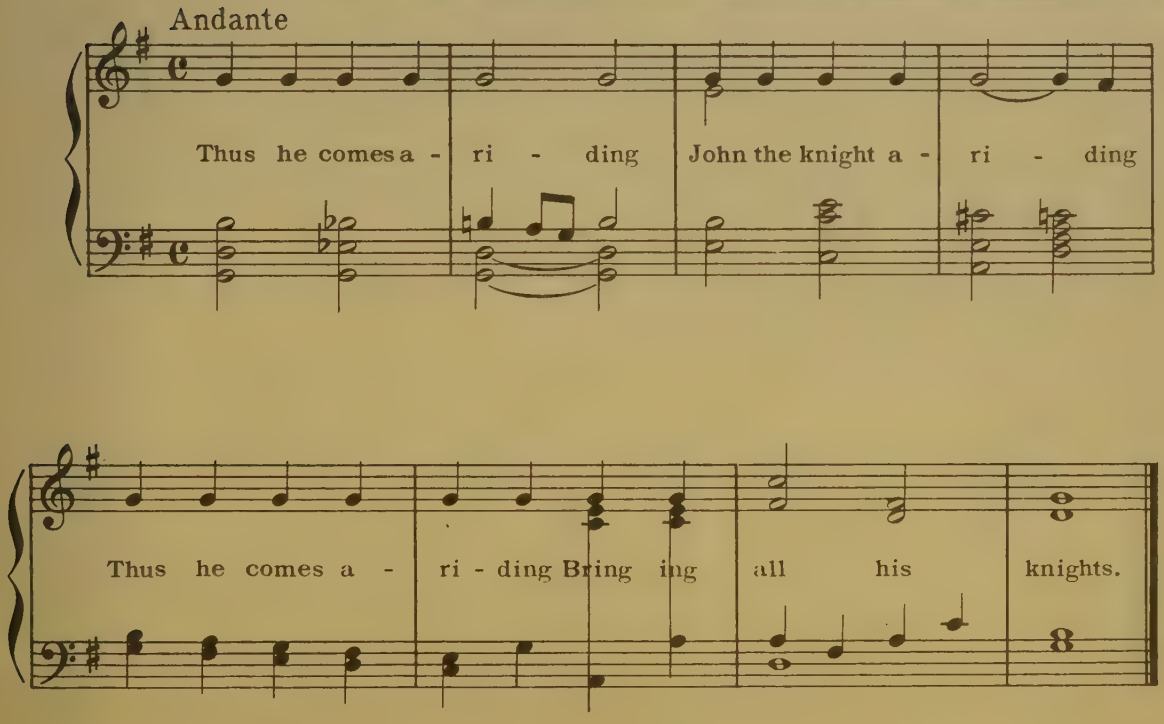
(Girl and all the Knights.)

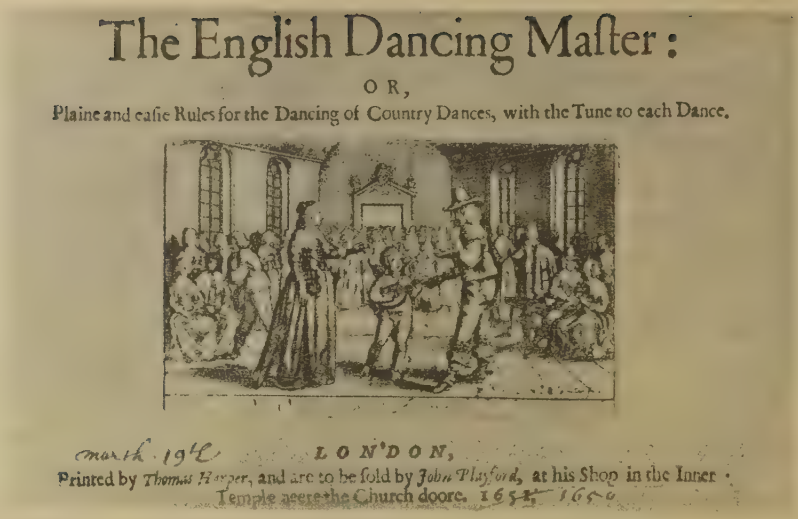
8. For this maid we thank you.
All these knights do thank you.
Now away with maid so fair.
Knights away.

ZALMAN THE KNIGHT

Czechoslovokian

The chant closely resembles a religious mass to be played in slow tempo until the knights galop away. The dance preserves the mediaeval custom of knights entering walled towns in quest of a bride.




The English Dancing Master:

OR,

Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance.

March 19th LONDON,

Printed by Thomas Harper, and are to be sold by John Playford, at his Shop in the Inner Temple neere the Church doore. 1651. 1650

Title-page of the first edition of Playford's "Dancing Master".

ENGLISH CUSHION DANCE

The line formation as in Zalman indicates clans or villages of different customs. The circle of the Cushion Dance symbolizes a unified group. The English Cushion Dance is a dramatically interesting dance of courtship recorded by John Playford, a dancing master writing about 1650.These quaint dances in first edition volumes may be found in the British Museum, London.

The melody has been specially harmonized. The game was first seen in Mrs. Gomme's Dictionary of British Folklore.

FORMATION: Group is seated or standing in a circle, with a fiddler or the pianist in one corner.

MOVEMENTS:

A. Two boys come into the circle. One has a large square cushion. The other has an old fashioned drinking horn, cup, or a dish. The bearer of the cushion locks the door so that none may escape. The two the run to the fiddler or piano. The cushion-bearer drops a coin in the dish and the music begins. The cushion-bearer is followed by the other boy as they run around the inside of the circle and sing the first verse to finish before the musician ..... 8 meas.

B. The two boys standing before the musician for the dialogue ..... 8 meas.

C. The two boys use any name of someone in the circle and sing before the fiddler of her refusal to dance ..... 8 meas.

C. Music of last eight measures is repeated as fiddler sends them to kneel before the lady of their choice which they do on the eight measure ..... 8 meas.

A. music. The girl chosen kneels on the cushion and places coin in the dish as payment to the musician. She picks up the cushion and followed by the first cushion bearer and the dancer with the coin dish, she leads them running around the circle to finish again before the musician.

B. music. Is dialogue as before.

C. music. The girl complains of some boy who refuses to dance.

C. music repeated. All are sent to kneel before some boy who in turn also kneels of the cushion, drops a coin in the dish, picks up the cushion, and leads the running back to the fiddler.

The dance continues until all are chosen when the circle quickens its skip into a romp.

WORDS OF SONG

1. Frinkum, frankum is a fine song,
   An' we will dance it all along;
   All along and round about,
   Till we find the pretty maid out.

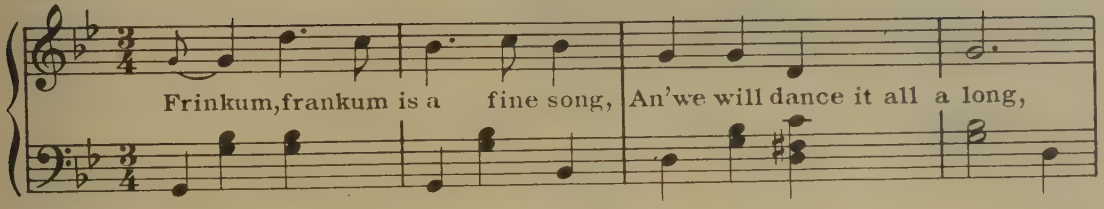
2. Dialogue for last 8 measures:

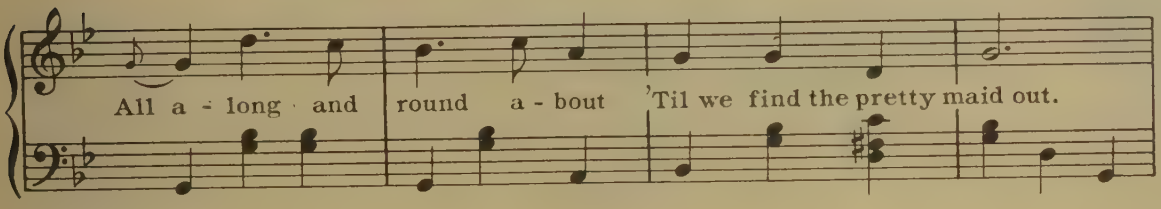
   Cushion-boy: Our song it will no further go!
   Fiddler: Pray, kind sir, why say you so?
   Cushion-boy: Because.....won't come out *(Repeated)*
   Fiddler: She must come to, she shall come to,
   An' I ll make her whether she will or no.

Cushion Dance

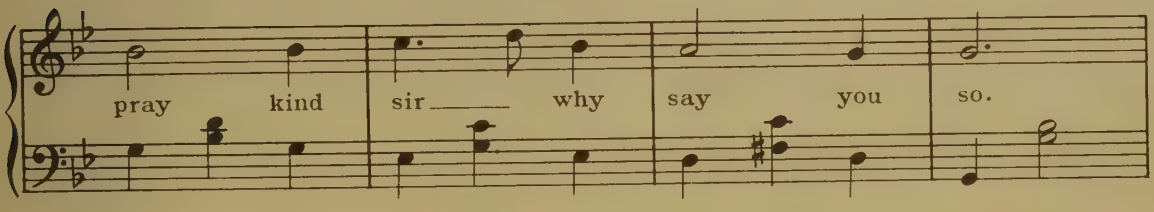
English

Music for A.

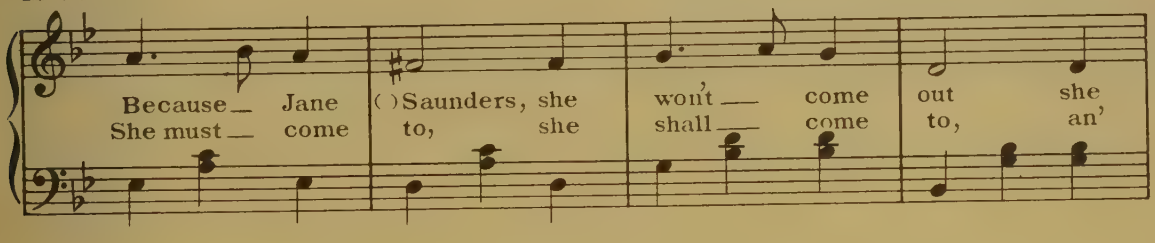


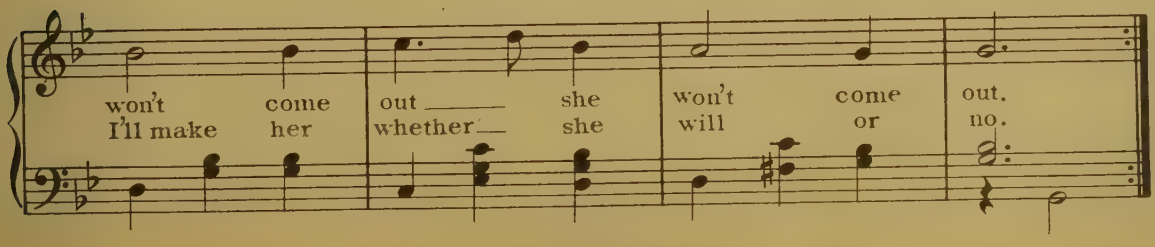


Music for B.



Music for C.





Permission of M.Otto Ginzel, Uzhorod.

HANDKERCHIEF DANCE

Slovakia

FORMATION: All except one join hands in a circle facing the center. The extra dancer stands in the middle holding a big kerchief.

MOVEMENT: 1. The circle walks to the right or counter - clockwise during the singing of the first verse. The center dancer waits in the middle.

2. The circle dancers stand in place during the second verse. The middle person goes to several in the circle and pretends to spread her kerchief for them to kneel. Each time she snatches her kerchief away just as a dancer is kneeling on the cloth with her. On the last line, "My kerchief's for this one," the kerchief is spread before the one chosen to really kneel with her.

3. The melody is repeated a third time with "Tra - la - la - la - la" instead of words as the two dancers polka turn within the circle.

The person chosen from the circle then takes the kerchief for the repetition of the dance.

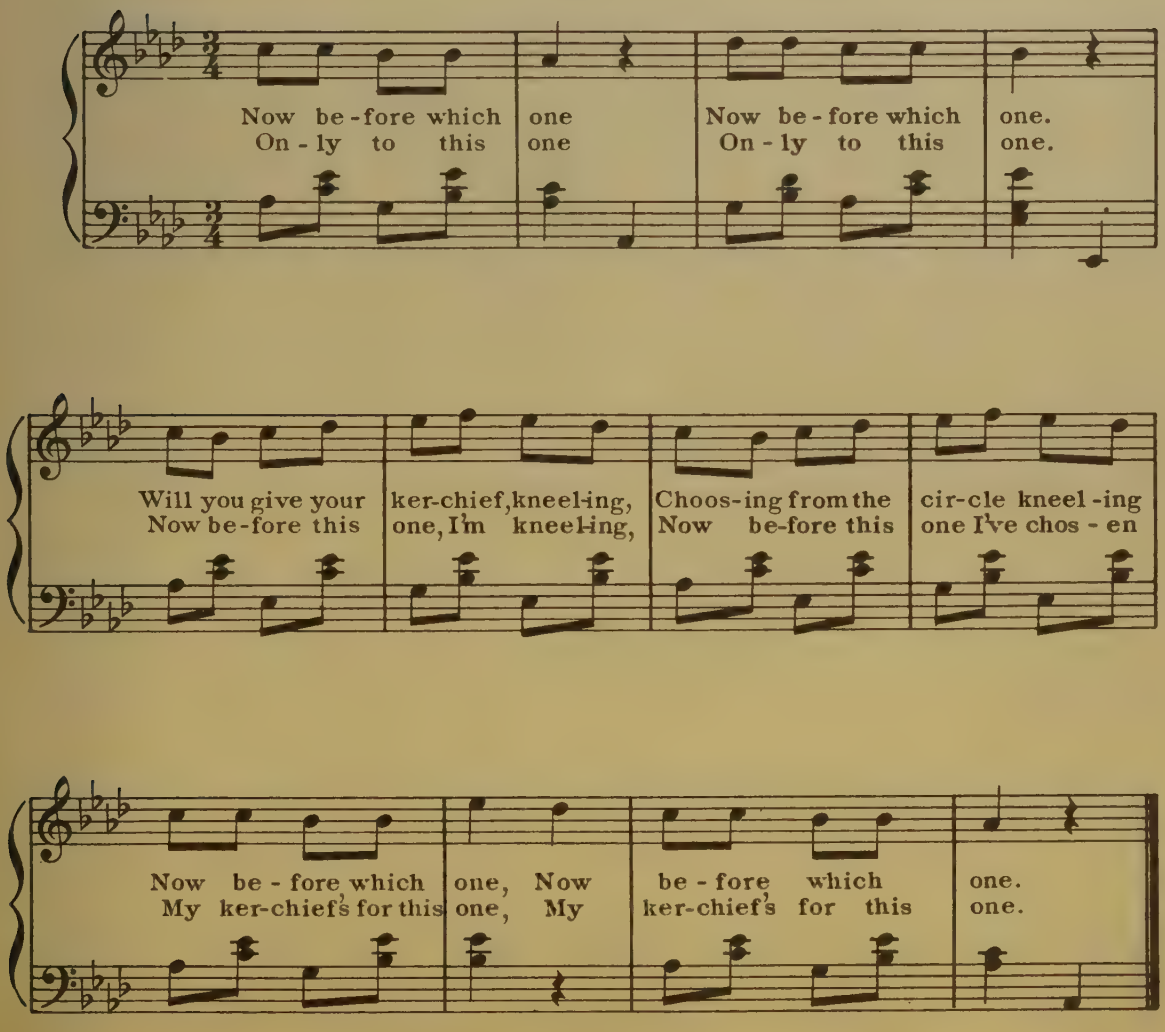
WORDS: 1. Now before which one?
Now before which one?
Will you give your kerchief, kneeling,
Choosing from the circle, kneeling,
Now before which one?
Now before which one?

2. Only to this one,
Only to this one,
Now before this one, I'm kneeling,
Now before this one, I've chosen.
My 'kerchief's for this one.
My 'kerchief's for this one.

3. Tra la la la la, etc.

Handkerchief Dance

Slovakia


Now be - fore which one Now be - fore which one.
On - ly to this one On - ly to this one.
Will you give your ker-chief, kneel-ing, Choos-ing from the cir-cle kneel - ing
Now be-fore this one, I'm kneel-ing, Now be-fore this one I've chos - en
Now be - fore which one, Now be - fore which one.
My ker-chief's for this one, My ker-chief's for this one.

DER POLSTERTANZ (AUSTRIAN PILLOW DANCE)

Niederösterreich, 1819

FORMATION: All except one join hands in a circle facing the center. An extra dancer stands in the center of the circle holding a pillow

MOVEMENT: A. The circle walks toward the right or counter clockwise. At the same time, the center person stands in place swinging her pillow slowly back and forth across the body.....8 meas.

B. The circle continues to walk reversing the direction to clockwise. The middle person swings the cushion in the hands above the head and then low before continuing to swing it across the body as he decides before whom to kneel.

C. Circle now stands in place and the center dancer offers a pillow to someone.....1 meas.
Snatches pillow away.....1 meas.
Center dancer runs to another.....1 meas.
Snatches pillow away.....1 meas.
Center dancer runs to a third.....1 meas.

Puts pillow down and both kneel to throw arms about the shoulders as long lost brothers...1-3 meas.

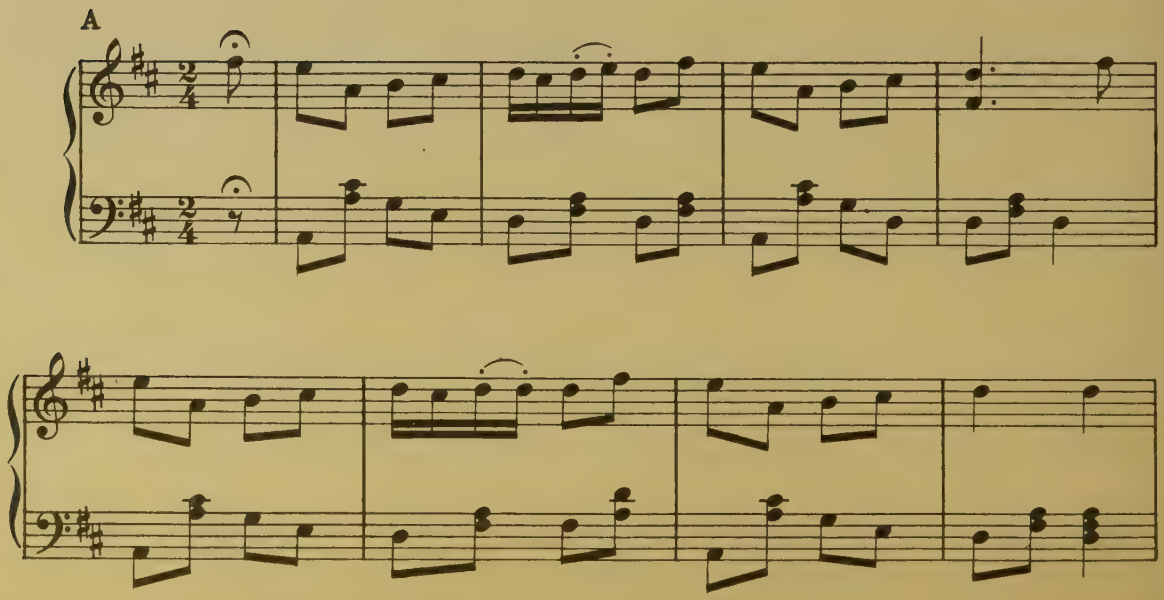
(The embrace comes on the measure of music preliminary to the change to waltz music.) The pillow is left on the floor as the two dancers waltz together in the circle.

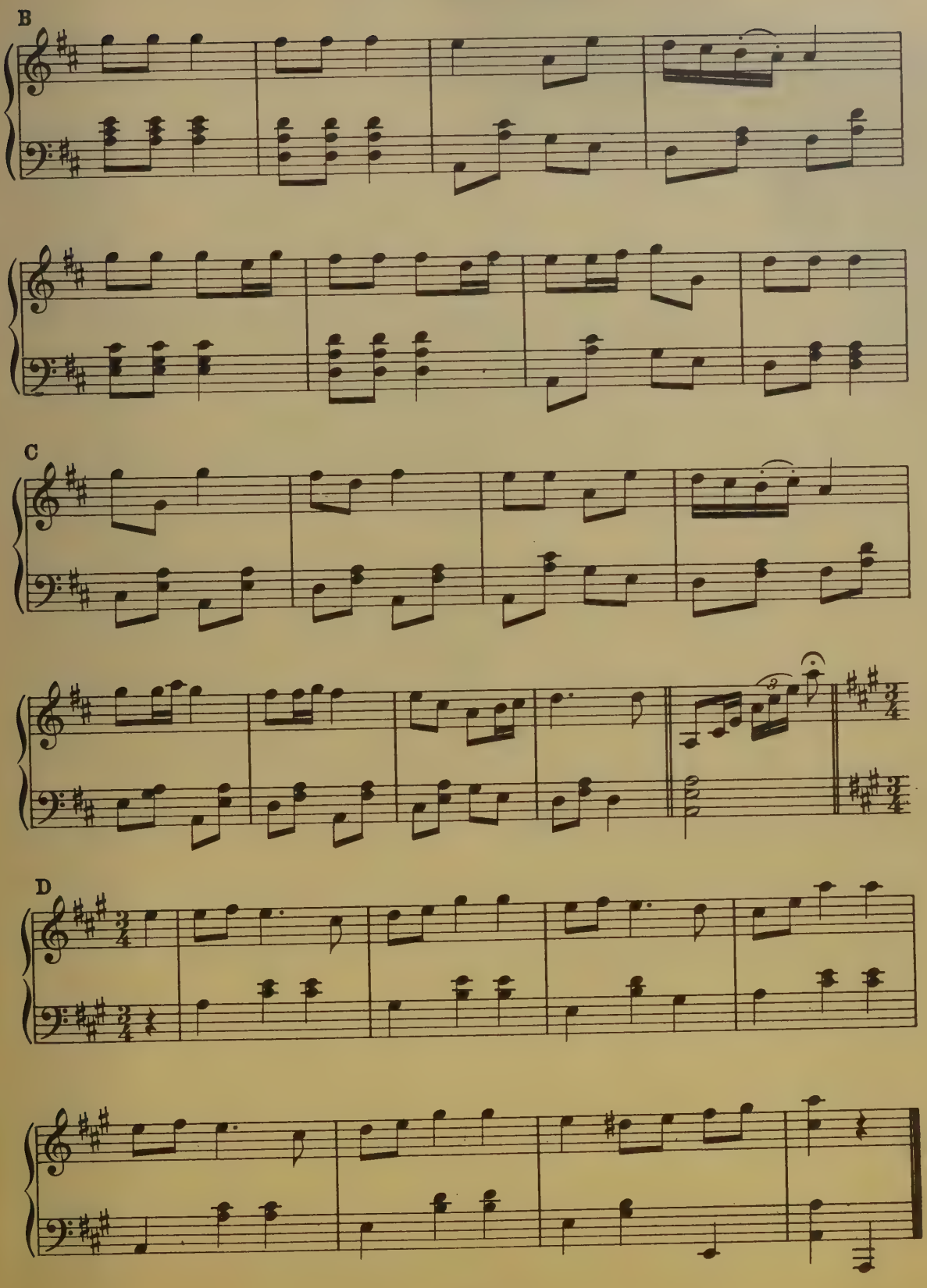
The dancer chosen is the next middle person with the pillow. The first pillow dancer drops out of the circle.

The Polstertanz is frequently the last dance at a gathering. When several are out of the circle those no longer dancing, pretend to take brooms and sweep all from the floor as a gentle hint that it is time to go home.

Der Polstertanz

Austria




B
C
D

PANTOMIME OF OCCUPATION

There seems to have been in every country a dance in which large numbers of all ages took part by forming concentric circles which moved in alternate directions. Mrs. Gomme in her Dictionary of British Folklore states: "Such a large number of young people together points conclusively to a time when it was a customary thing for all the people in one village to play this game as a kind of religious observance, to bring a blessing on the work of the season, believing that by doing so, they caused the crops to grow better and produce grain in abundance."

The farmer's dances as an occupation type are older than the guild trade dances and unquestionably of prechristian ceremonial character. Processions may still be seen in remote districts of Slovakia in which literally thousands of peasant shepherds and farmers follow their priests and the sacred satin banners of painted saints. All are dressed in beautifully embroidered homespun and slowly walk round and round a circle in a field as they sing beautiful anthems. In this way the spring festival worships the sun and awakens the god of fertility dormant during the long winter.

The older the group, the more detailed would be the correlation of occupation and trade dances with the study of industry, history and geography. The dances of tradesmen have their origin in guilds and those occupations common to all countries at a time when labor required certain common types of movements in the making of tools, shoeing of horses, weaving cloth, and the planting of grain sown and reaped by hand. It is natural, therefor, that much routine labor (which varied little the world over) should have songs once used to relieve fatigue. In the association with the songs, the old labor movements have also been preserved.

AUSTRIAN COBBLER DANCE

FORMATION: One boy is in the center and kneels as he pantomimes any movements of a cobbler. The other dancers form a circle with partners side by side facing counter clockwise or with left side towards the center. The one on the left of each two kneels and imitates the center boy. The outside circle may be girls or boys.

DANCE: As the center dancer pantomimes and the inside boys of the couples imitate him, the outside dancers walk around the circle and all sing the entire song. After the song is finished, the center boy may at any time jump up and take an outside person as his partner. The others who are kneeling also jump up but someone will be without a partner. That person left alone goes to the center and the entire dance is repeated. (If only boys are dancing, the outside dancers of the circle must be marked so that boys jumping up take outside dancers as their partners.)

WORDS: 1. Fide ra la la la ley
Fide ra la la la ley
Fide ra la la la la la la la
La la la la ley

2. Oh my father sends for fat
Thirteen pennies costeth that
But when money have I none
Then how is errand to be done?

In its idea of one dancer losing a partner, the Austrian cobbler is world wide in its humor and resembles the old German Broom Dance.

Der Schuasta-Polka

Austrian Cobbler

1. Fi-de ra la la la ley Fi - de ra. la la la ley Fi - de
2. Oh my fa-ther sends for fat, Thir-teen pen-nies cost-eth that, But when
ra la la la la la la la la la la la ley
mon - ey have I none, Then how is er - rand to be done done?
1
2

SEDLOČEK

Silesian Farmer

FORMATION: Any number of couples form one single circle or several concentric.

MUSIC: Each verse repeats as in step I with "Do you know how the peasant, do you know how the peasant, do you know how the peasant," "How the peasant sows wheat." The real question comes only on the last two measures and in the same way a statement of his action in each verse concludes with "Thus it is that the peasant, That the peasant sows wheat."

I. A. All join hands in a circle, walk toward the left and ask "Do you know how the peasant sows his wheat"?.....8 meas.

B. Circle drops hands and continues to walk to the left. All pantomime the sowing of wheat as they sing: "Thus it is that the peasant sows wheat".....8 meas.

II. A. All continue to walk to the left. Hands are joined. They ask "Do you know how the peasant cuts grain"?.....8 meas.

B. Circle stands still. Each cuts as with a scythe. Then bends body forward in imitation of falling grain, sliding forward with the right foot, bringing left to right. Continue alternating cutting and falling forward. "Thus it is that the peasant cuts grain".....8 meas.

III. A. Circle joins hands and walks to the left. "Do you know how the farmer binds wheat"?.....8 meas.

B. Group divides into twos. One walks forward three steps, kneels left and binds the wheat. At the same time the other dancer of each two comes forward on the right of his partner to gather and hand him bundles of wheat to be bound. "Thus it is that the peasant binds wheat".....8 meas.

IV. A. Circle walks left with joined hands. "Do you know how the farmer thrashes grain"?.....8 meas.

B. Continue to walk to the left and each pats the back of the person in front of him with both hands. "Thus it is that the peasant thrashes wheat".....8 meas.

V. A. Circle walks left and partners face each other so that one walks backward. "Do you know how the peasant sells grain"?.....8 meas.

B. The dancer walking forward puts his hand in his pocket to draw out the coins which he places in the right hand of his partner who is walking backward. "Thus it is that the peasant sells grain".....8 meas.

VI. A. Circle walks left with joined hands. "Do you know how the peasant now prays"?.....8 meas.

B. All kneel on both knees with hands folded in prayer. (This step is often omitted) "Thus it is that the peasant now prays".....8 meas.

VII. A. Circle moves left with joined hands. "Do you know how the pleasant sleeps"?.....8 meas.

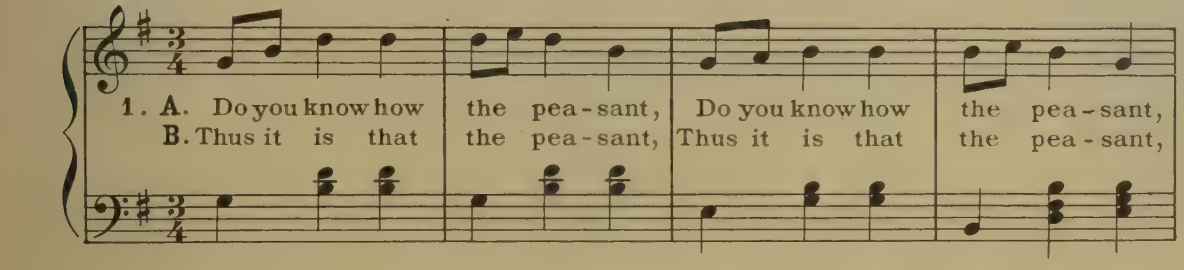
B. Each kneels on the left knee. Rest the head on the right palm as right elbow is placed on right knee. "Thus it is that the peasant now sleeps".....8 meas.

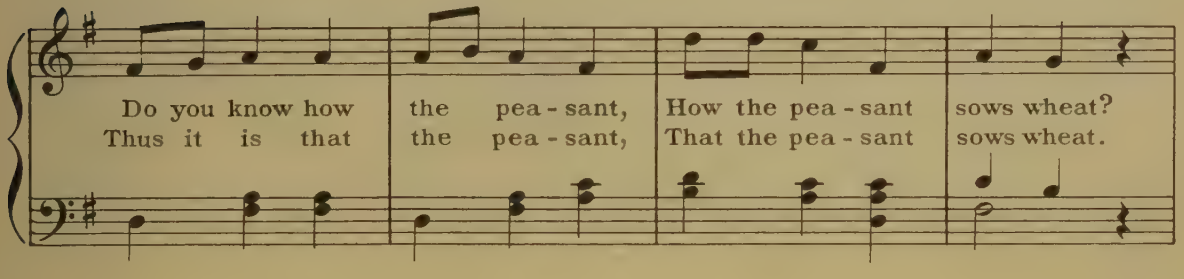
VIII. A. Circle moves left with joined hands. "Do you know how the peasant has fun?".....8 meas.

B. Partners take shoulder-waist position of hands and revolve with a polka turn (or skip) and all dance informally. "Thus it is that the peasant has fun." Last eight measures are played quickly.....8 meas.

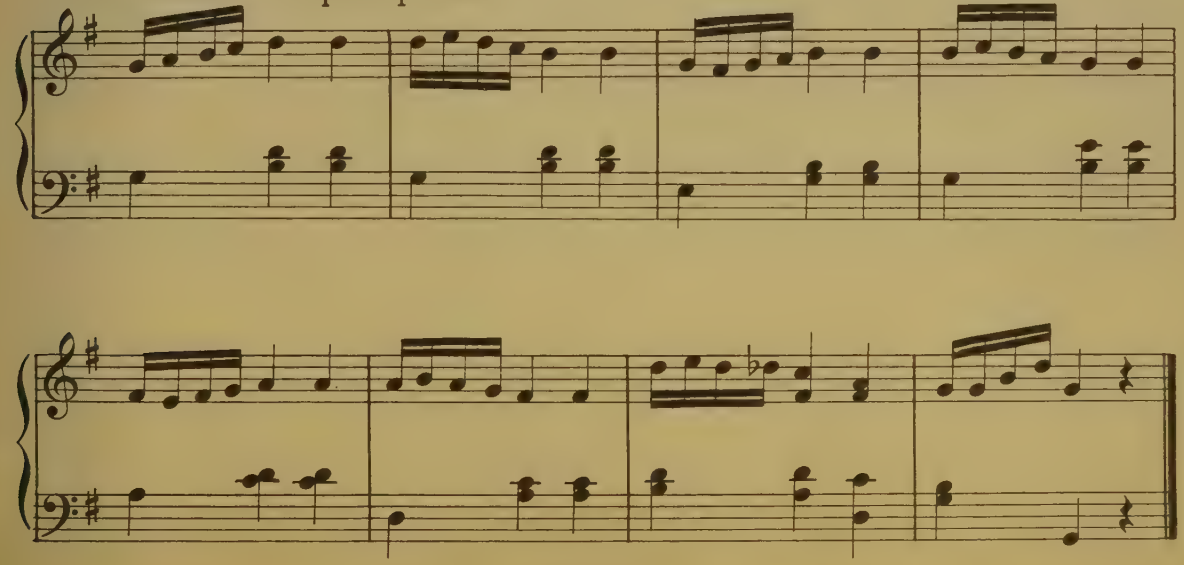
Sedloček- Silesian Farmer

Verses 1-2-3-4-5-6-7.





Verse 8 Part B- for quick polka



COBBLER DANCE – BOHEMIAN

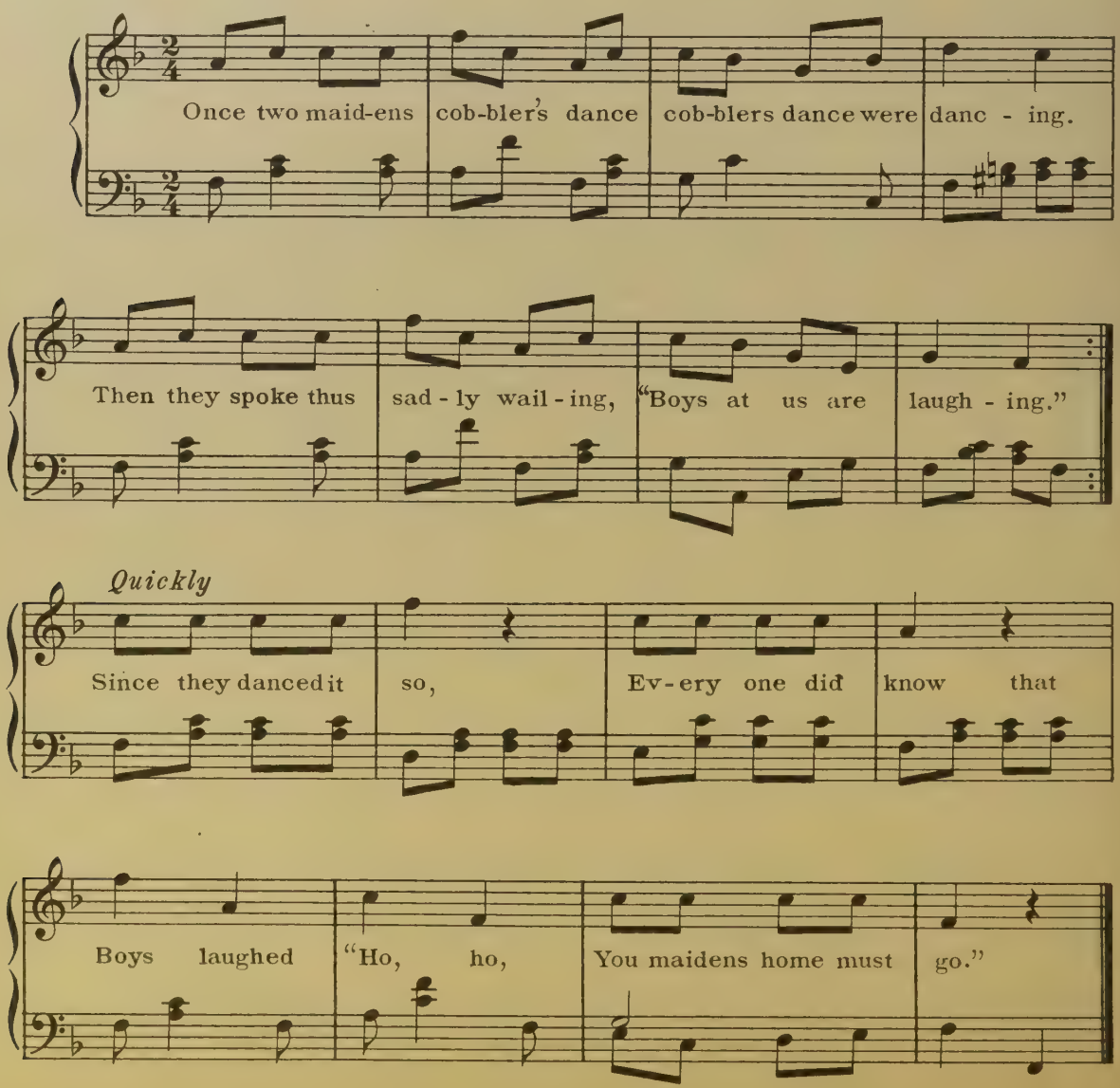
FORMATION: Partners take shoulder waist position. The boy has his hands at the girl's waist and she has her hands on his shoulders.

DANCE: A. Partners make a polka turn, revolving informally about the room ..... 8 meas.
Repeat ..... 8 meas.
B. Both kneel on left knee. Strike the right fist on the left on first beat. Strike left fist on right on second beat. Strike right on left on third beat and hold ..... Meas. 9-10
Repeat as in measure 9 but left fist strikes first ..... Meas. 11-12
Right fist strikes left three times ..... Meas. 13-14
Wind closed fists around each other and break thread by pulling the hands apart ..... Meas. 15-16
Repeat entire dance.

Bohemian Cobbler's Dance

Ševkovska

There are several versions of this melody and other translations. This is the melody as recorded by an old Bohemian fiddler.


Once two maid-ens cob-bler's dance cob-blers dance were danc - ing.
Then they spoke thus sad - ly wail - ing, "Boys at us are laugh - ing."
Quickly
Since they danced it so, Ev-ery one did know that
Boys laughed "Ho, ho, You maidens home must go."

COBBLER DANCE

German Schustertanz

FORMATION:

Two boys or a boy and a girl. Partners face each other in an informal grouping. One kneels and is the cobbler. The other places a foot on the cobbler's knee as the shoemaker mends the sole.

DANCE: A. During the first eight measures, both sing as the shoe is mended.

B. During the next four measures and the repeat, partners take shoulder-waist position of the hands and polka turn (or skip).

C. Repeat A. with other dancer as shoemaker.

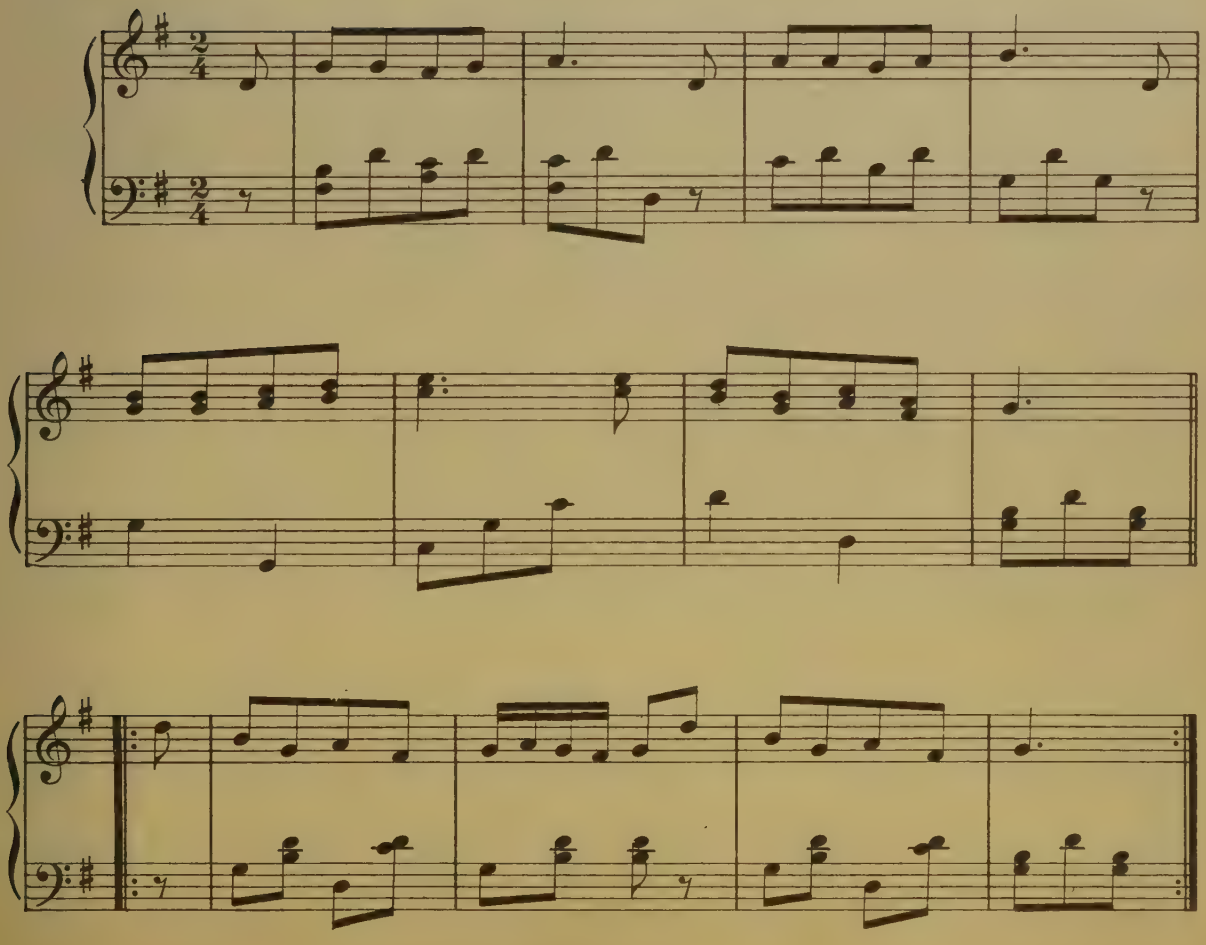
D. Repeat B.

SONG: Oh cobbler, good man do-
Do sew for me my shoe.
When boots are torn in two,
The cobbler mends for you.

Who knows what days may bring?
Who can the future see?
Who chooses from the ring?
Who chooses, chooses me?

Cobbler Dance

Schustertanz - from Germany



DUTCH COBBLER'S DANCE

FORMATION: Couples may be two boys or a boy and girl. Partners stand facing each other with bodies bent slightly forward. Knuckles are at the wrist.

DANCE: Each winds his right forefinger about his left and then points the right forefinger as if thrusting the finger through his partner just below the left shoulder in pantomime of pushing the needle through a shoe.....4 meas.

Repeat with a pointing of left forefingers.....4 meas.

Each cups his hands and alternately claps toward the left and right. When clapping toward the left, stamp with the right foot and reverse on first beat of each measure .....Meas. 9-16

B. Partners place hands on each other's shoulders and step-hop in a turn clockwise in place. Keep the knees low as they are bent forward.....Meas. 17-20

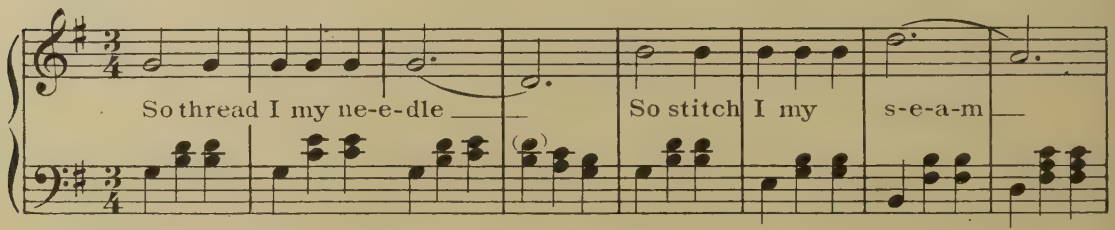
Finish with three stamps on Measure 20.

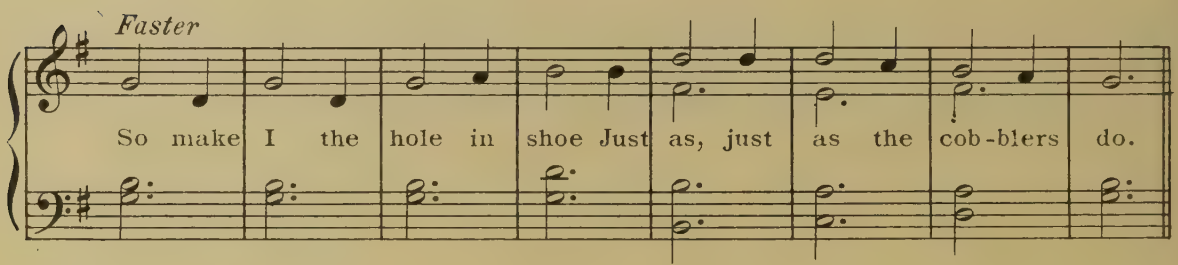
Partners keep the same position of hands but reverse the direction of the turn.....Meas. 21-24

Repeat entire dance.

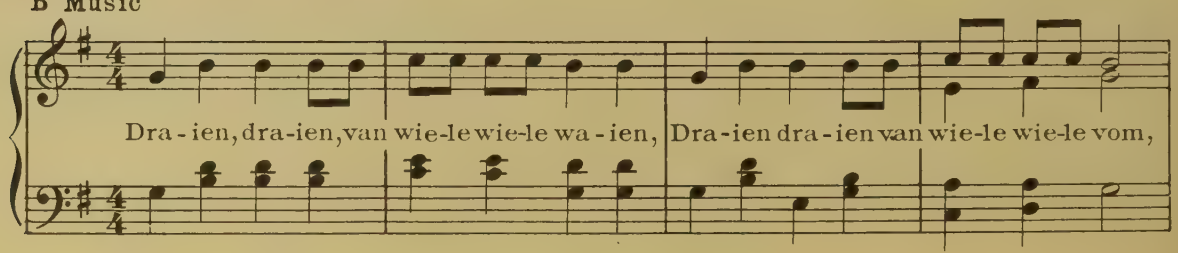
Dutch Cobbler's Dance

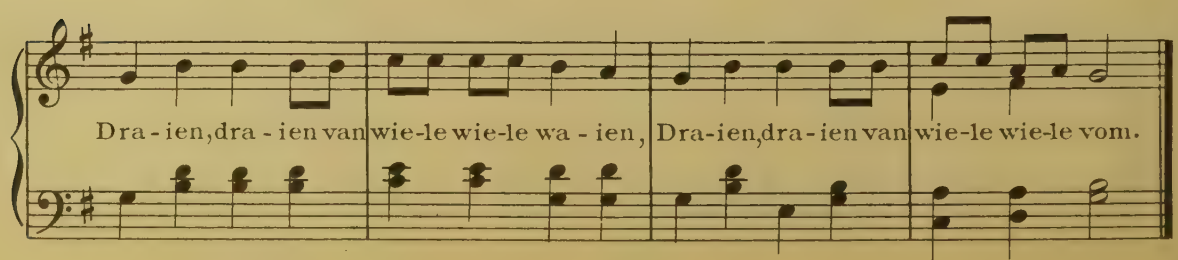
A Music





B Music





Pronounce w as though written v.

SILESIAN COBBLER'S DANCE

FORMATION: Partners face each other either in a circle or informally grouped. Knuckles are at the waist.

DANCE: A. Close fists and wind one fist around the other with the movement away from the body ..... 1 meas.
Pull the fists apart as if breaking off the thread ..... 1 meas.
Repeat the winding and breaking of the thread ..... 2 meas.
Step sideways right, moving away from partner, close left foot to right and again step sideways right and close with left ..... 1 meas.
Repeat with step sideways left, close with right, again sideways left and close right to left ..... 1 meas.
Partners hook right arms and walk in a turn in place ..... 1 meas.
Partners hook left arms and walk in a turn in place ..... 1 meas.

B. During the repetition of the music, partners take shoulder and waist position of the hands and polka turn together with a quick light polka (or skip.)

WORDS: A. Thus the cobbler sews.
Thus alone he sews.
Now his wife he's sent away,
For she idled all the day,
Kasha did not make, (Kasha is a porridge)
And bread she did not bake.

B. Tra, la, la, throughout repetition.

Cobbler Dance-Silesian Švec

Czechoslavakia

Thus the cob-bler sews
Thus a - lone he sews
Now his wife he's sent a - way
For she i - dled all the day
Ka - sha did not make And
bread she did not bake.

FOLK DANCES FOR INTERMEDIATE GRADES

The Blacksmith, Butcher and three character sketches from the life of Dutch Fishermen-Flip, Hendrickska, and Swart,- are excellent examples of simple couple dances which are best first presented with the entire group facing in the same direction. The pattern is more quickly presented and each dance is grasped without the confusion of facing a partner. It is always true that mass work in rhythm carries along those who are self-conscious when asked to quickly dance with a partner. As the group faces in the same direction, there is mob psychology in learning as all sway and swing together.

There is also every opportunity for criticism of individual errors and encouragement of success. As soon as partners face each other, many small units cause confusion unless the "model has been clearly set" as discussed in the earlier analysis of presentation of folk dances.

More activity and more quickly "under way" is the result of preliminary mass instruction. The Dutch Fishermen Dances can each be taught in a few moments to a class accustomed to following the music of a piano or song. The phrases and special notes clearly indicate the action and slow clumping of wooden-shoed Dutch as they bow or turn.

Trade Dance with Pantomine

The Blacksmith - Czechoslovakia - - - Kóvaliček

Character Sketches from Peasant Life

Fisherman - Holland - - - - - - - Flip
Fisherman - Holland - - - - Hendrickska
The Butcher - Czechoslovakia - - - - Réznik
Fisherman - Holland - - - - - - Swart

Group Dances for Social Cooperation

Snow Storm - Ukraine - - - - - Metélytsya
The Crane - Ukraine - - - - - Zhuravél

The presentation should emphasize big free movements. Individuality in dramatic impersonation should be encouraged. Dances recommended for primary grades may now be presented to the intermediate children with the polka step which was simplified to a skip for the younger groups.

BLACKSMITH'S SONG

Blacksmith fine, the horse's shoe
Strike and strike and
Strike and strike and strike.
While your wife is helping you
Fan and fan and
Fan and fan and fan.

Ho-o Kacha, come with me,
Ho-o Kacha in the corn,
Such a little girl for me.
Ho-o Kacha, you I see.

KÓVALIČEK–THE BLACKSMITH

Silesia - Czechoslovakia

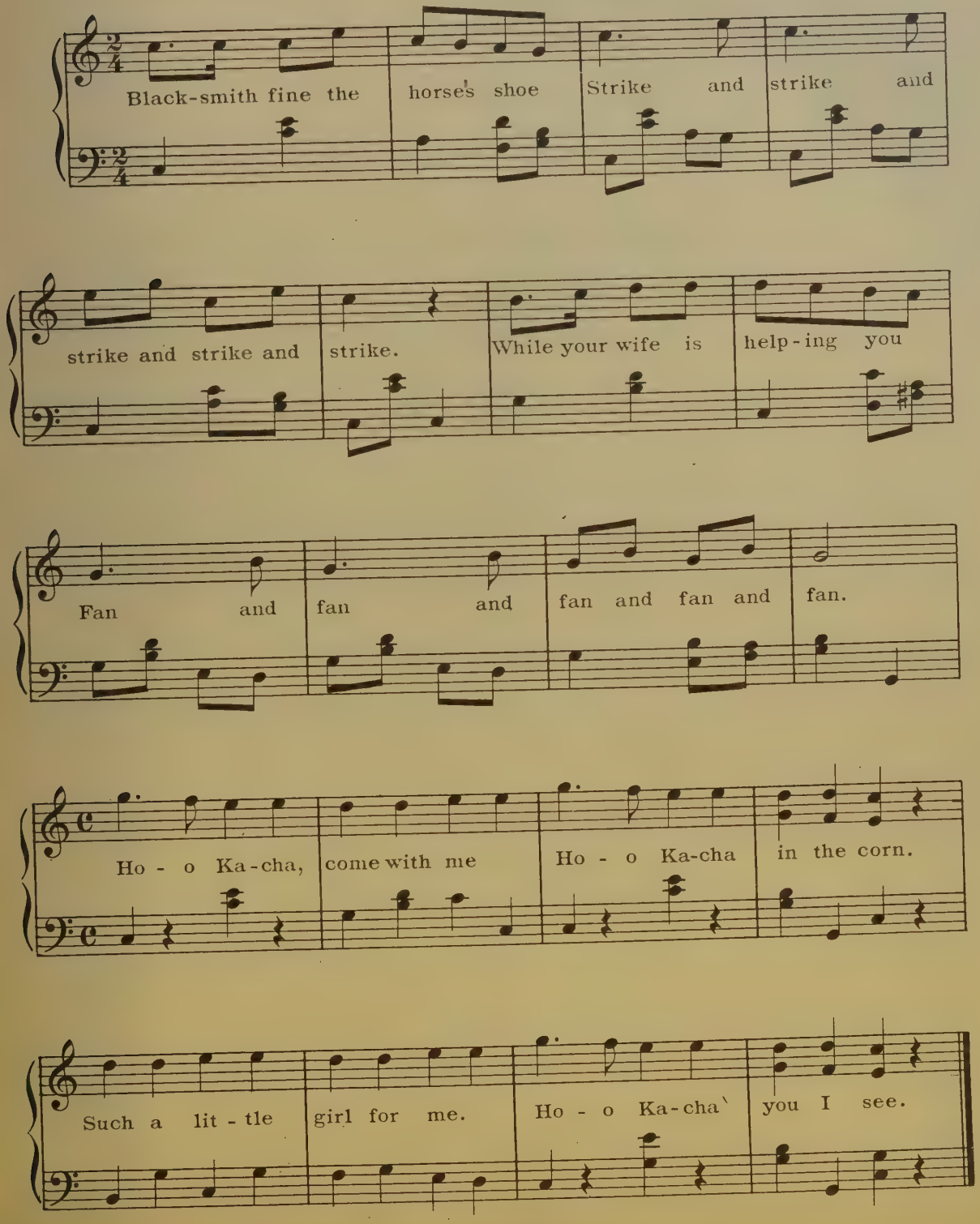
Single circle with partners facing. Partners may both be boys with dancer numbered one facing counterclockwise and dancer numbered two facing clockwise. If a boy and girl dance together, the girl is facing clockwise. The circle moves counter clockwise with girl or boy numbered two dancing backward. The group may be informally arranged instead of in a circle.

A. Boy numbered one moving forward. Knuckles are at waist.
Step forward R.....ct. 1
Polka step forward L.....ct. "and 2 and"
Step forward R.....ct. 1
Hold as weight is transfered back on L.....ct. 2
Two taps with R toe as dancer strikes a horse shoe on his R knee two times with R fist....cts. 1 and 2
Three quick taps with R toe and three quick blows striking R knee.....ct. 1 and 2
Repeat.....4 meas.
At the same time, dancer numbered 2 dances backward as follows:
Polka R.....cts. 1 and 2
Polka L.....cts. 1 and 2
Stand and fan the fire for the blacksmith by rising on toes and shaking an apron held by lower corners. Boys should wear heavy leather aprons as for apprentices.....2 meas.
Repeat the two polkas and fanning.....4 meas.

B. Partners take a shoulder and waist position and advance with a light polka revolving around the circle to original position or in the informal group, dancers may go wherever they wish.....16 meas.
Repeat the entire dance.

Kóvaličeк-The Blacksmith

Silesia-Czechoslovakia


Black-smith fine the horse's shoe Strike and strike and
strike and strike and strike. While your wife is help-ing you
Fan and fan and fan and fan and fan.
Ho - o Ka-cha, come with me Ho - o Ka-cha in the corn.
Such a lit - tle girl for me. Ho - o Ka-cha` you I see.

FLIP

Fisherman's Dance - Holland

FORMATION: Informal arrangement of couples. Dance position as in modern dancing.

MOVEMENTS: A. Four draw steps (Step sideways and close feet) in the direction of the extended hands.....2 meas.

Four draw steps in reverse direction.....2 meas.

Two draw steps toward extended hands.....1 meas.

Two draw steps in reverse direction.....1 meas.

Partners separate turning away from each other toward the extended hands. Complete spin turning on one foot.....1 meas.

Jump with feet together, apart and together.....1 meas.

Again two draw steps toward extended hands in dance position.....1 meas.

Two draw steps in reverse direction.....1 meas.

Turn away from partner toward extended hands.....1 meas.

Jump with feet together, apart and together.....1 meas.

B. Repeat entire dance.

Flip drank, drank, drank,
Drank too much.
The boss came home
And asked us such and such

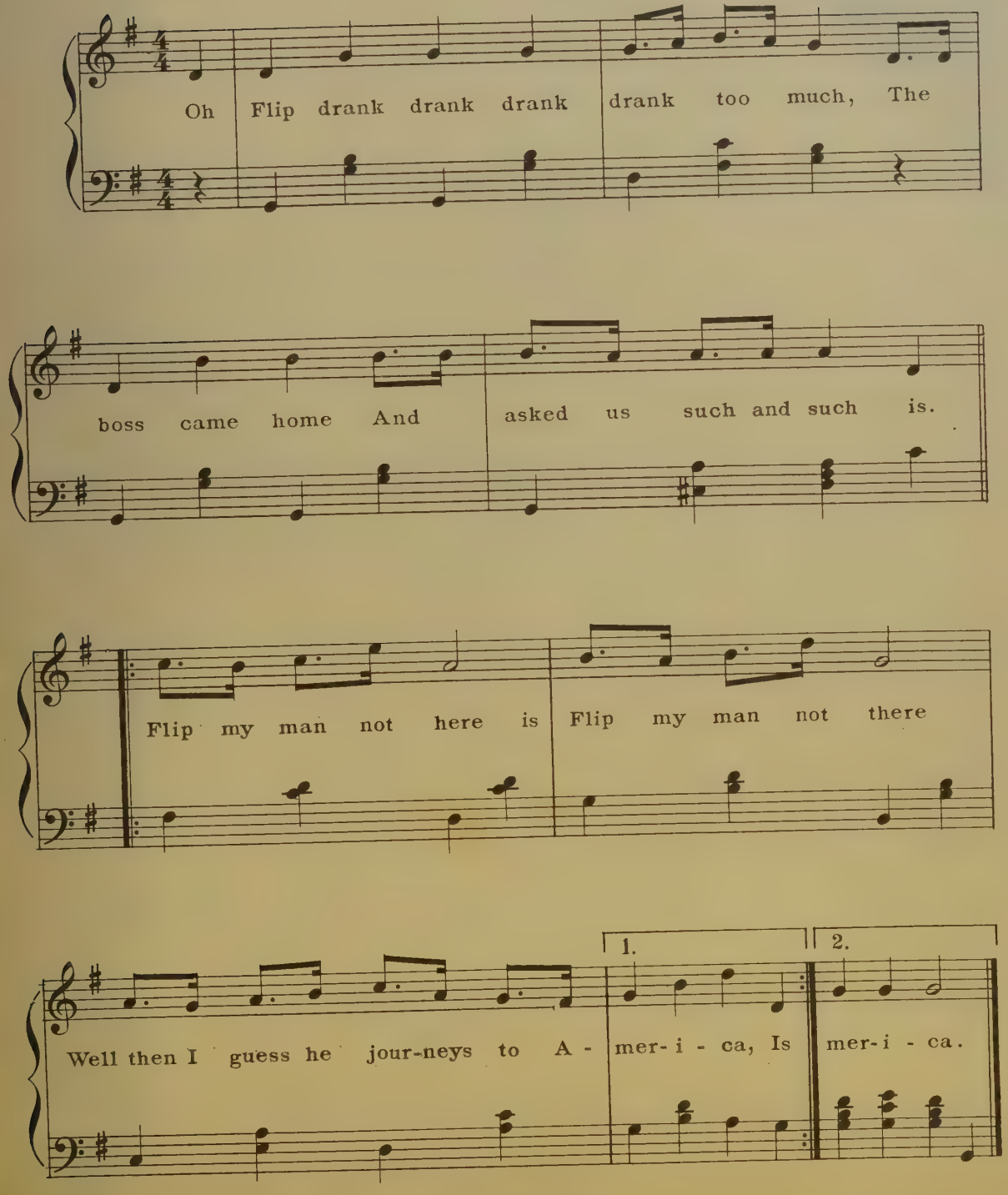
Is Flip my man not here,
Is Flip my man not there,
Well then I guess he journeys
to America.

Is Flip my man not here,
Is Flip my man not there,
Well then I guess he journeys
to America.

The second phrase of four measures which is repeated is played in quickened tempo.

Flip

Fisherman's Dance - Holland


Oh Flip drank drank drank drank too much, The
boss came home And asked us such and such is.
Flip my man not here is Flip my man not there
1.
2.
Well then I guess he jour-neys to A - mer- i - ca, Is mer-i - ca.

METÉLYTSYA

Snow Storm – Ukraine

This dance may be done by a group of boys or boys and girls in which case the girl is on the right of her partner. The two best dancers are selected to dance inside the ring made by the others. These two center dancers may be two boys or a boy and girl.

1. All, except two dancers, form a single circle facing the center with the girl of each couple on the right. Join hands and dance counterclockwise ..... 4 meas.
Reverse the direction and dance clockwise ..... 4 meas.
Step is an accented running step:
Leap from L onto R ..... ct. "1"
Two running steps L and R ..... cts. "and 2"
Repeat alternately leaping on R and L foot for 1st beat of each measure.
AT THE SAME TIME a center couple dances in the middle of the ring. The boy numbered 1 (or the boy of a couple including boy and girl) may use any of the Ukrainian steps at his own pleasure as:
Squat to deep knee bend ..... ct. 1
Stretch and fling L forward ..... ct. 2
Continue alternately flinging R and L leg forward. Arms are folded on chest.
Boy numbered 2 (or girl in a couple including boy and girl) may also invent steps at pleasure such as those in Hrechaniki or Katrina. She may choose to do the brush step forward:
Step on R ..... ct. 1
Step on L ..... ct. and
Step R with a quick low brush of L forward ..... ct. 2
Repeat alternately beginning R and L ..... 8 meas.

2. Circle repeats first step with accented run R ..... 4 meas.
Reverse the direction to clockwise ..... 4 meas.
AT THE SAME TIME, the center couple hook R arms and with accented running step turn in place as in step 1 ..... 4 meas.
Hook L and turn ..... 4 meas.

3. The circle now breaks between any boy or girl and that gap widens to about four feet as dancers in large circle do accented run in place ..... 8 meas.
At the same time the center couple invent steps as:
Boy numbered 1 does: Hop on R and touch L toe rear of R heel ..... ct. 1
Hop R and fling L sideways ..... ct. 2
Squat to deep knee bend ..... ct. 1
Stretch knees with spring in air ..... ct. 2
Repeat alternately beginning hopping on R and L.

Boy numbered 2 does: Hop on R and touch L toe in front of R ..... ct. 1
Hop on R and touch L heel in front of R ..... ct. 2
Reverse hopping on L and touching R toe and heel ..... cts. 1, 2
Repeat alternately beginning hopping on R and L ..... 8 meas.

4. Boy now goes to that end of the broken circle at which he will meet a girl. Girl goes to the other end of the circle to a boy. Each from the center couple hooks R with the dancers whom they find at the ends of the circle and turns with accented run.....4 meas.

Hook L and turn.....4 meas.

Center dancers return to the middle and turn there hooking R for four measures in accented run turn and hooking left for.....4 meas.

The center dancers then take the next to the last as they go to the same end of the line as before. Hook R and turn.....4 meas.

Hook L and turn.....4 meas.

During this turn a boy turns a boy and a girl turns a girl.

Again the center dancers return to the middle and there turn first with R arms hooked and then L arms hooked. Repeat the fourth step until center dancers take each dancer in turn with the return to the middle after swinging a new person until they have turned the dancers in half of a circle and meet to go to the center for the last time. The accented run is continuous.

5. The center dancers improvise in the middle as the circle closes the gap and moves R with accented run.....4 meas.

And L.....4 meas.

6. Then all improvise and this final choice of step gives the dance its name of Snow Storm. **because of the confusion as each does a different step.**

Metélytsya-Snow Storm

Ukraine

REZNIK - THE BUTCHER

Moravia - Czechoslovakia

FORMATION: Partners form a single circle or dance informally grouped. If both boys and girls are dancing, the girl begins dancing backward and the boy forward. Partners are facing with both hands joined in a crossed position. Handkerchiefs may be held between the hands.

ACTION: 1. Boy numbered 2 (or girl) dances backward with waltz as boy numbered 1 follows with the same step. They keep the elbows shoulder height and draw the hands backward alternately right and left to the shoulders as they pull the handkerchiefs and twist the body in the direction of the step. If a single circle is formed, the dancers are moving counterclockwise.....8 meas.

2. Repeat 1 with a reverse of direction so that the boy numbered 1 is moving backward and the boy numbered 2 (or girl) is moving forward. A single circle would now be moving clockwise.....8 meas.

3. Boy numbered 2 (or girl) keeps R hand joined with partner as she waltzes and slowly revolves under the arm of the partner who follows with the same step accenting the first beat of each measure. At the end of the six measure phrase the revolving dancer makes a quick spin and both raise arms sideways (not joined) and bow.....6 meas.

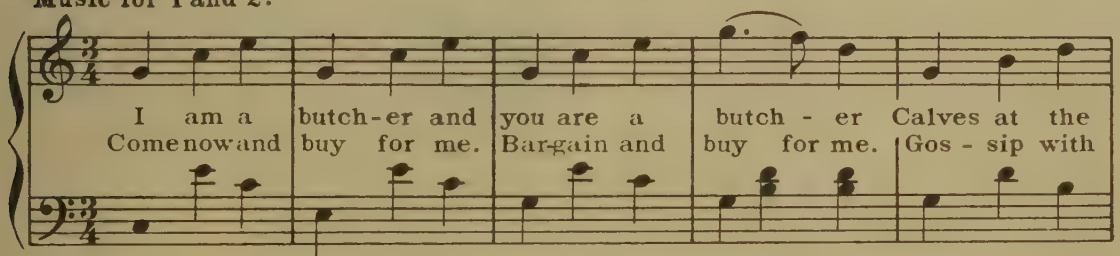
4. Repeat 3 with boy numbered 1 revolving.....6 meas.
(This is sometimes omitted.)

WORDS: I am a butcher and you are a butcher.
Calves at the market we butchers will buy.
Come now and buy for me. Bargain and buy for me.
Gossip with maidens who chance at the fair to be.
Tra la on the phrase for revolving and bow.

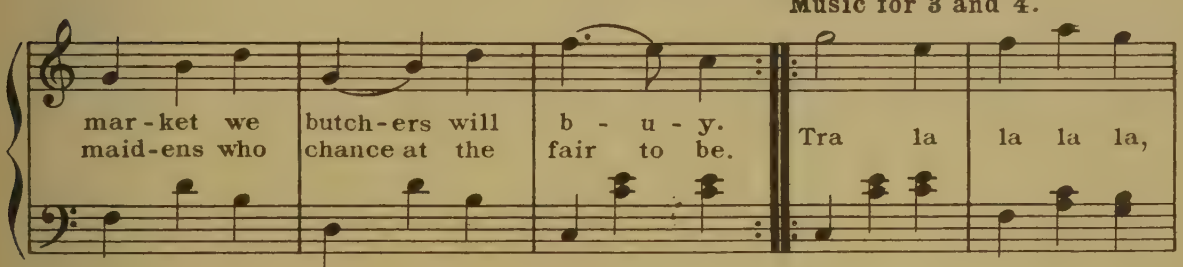
Reznik-The Butcher

Moravia Czechoslovakia

Music for 1 and 2.



Music for 3 and 4.



SWART

Dutch Fishman's Song

A. Swart shave and be quick,
Swart shave and be quick.
Triante chases you
With her big broom stick.
Repeat A

B. Tra la la la la la
Tra la la la la la
Tra la la la la la
La la la
B music is sung in quickened tempo.

FORMATION: Couples are informally arranged as either two boys or a boy and a girl. Partners face each other about four feet apart. Hands are on the hips.

MOVEMENTS: A. Turning R shoulder toward R shoulder, partners move clockwise around a small circle. Step and bend opposite knee upward on the first and third beat of each measure. Step first on R foot and rise on the ball of that foot without a hop from floor as the L knee bends and the body sways sideward in the direction of the bent knee.

Continue alternately bending L and R knee..... 3 meas.

Jump landing with feet together..... ct. 1 of 4th meas.

Jump landing with feet in stride position..... ct. 2

Jump again landing with feet together and hold..... cts. 3-4

Repeat all of A with left shoulder to left..... 4 meas.

B. Partners join inside hands as they stand facing forward and then turn to face each other. Free hand at hip.

Step sideways on outside foot and swing joined inside hands across the body as the inside foot swings in the same direction..... cts. 1 and 2

Step sideways on inside foot and swing joined hands in the reverse direction as the outside foot swings across the body..... cts. 3-4

Repeat the swing of inside and then outside foot..... 1 meas.

Drop joined hands and each turns outward away from partner a complete spin on one foot to face partner..... 1 meas.

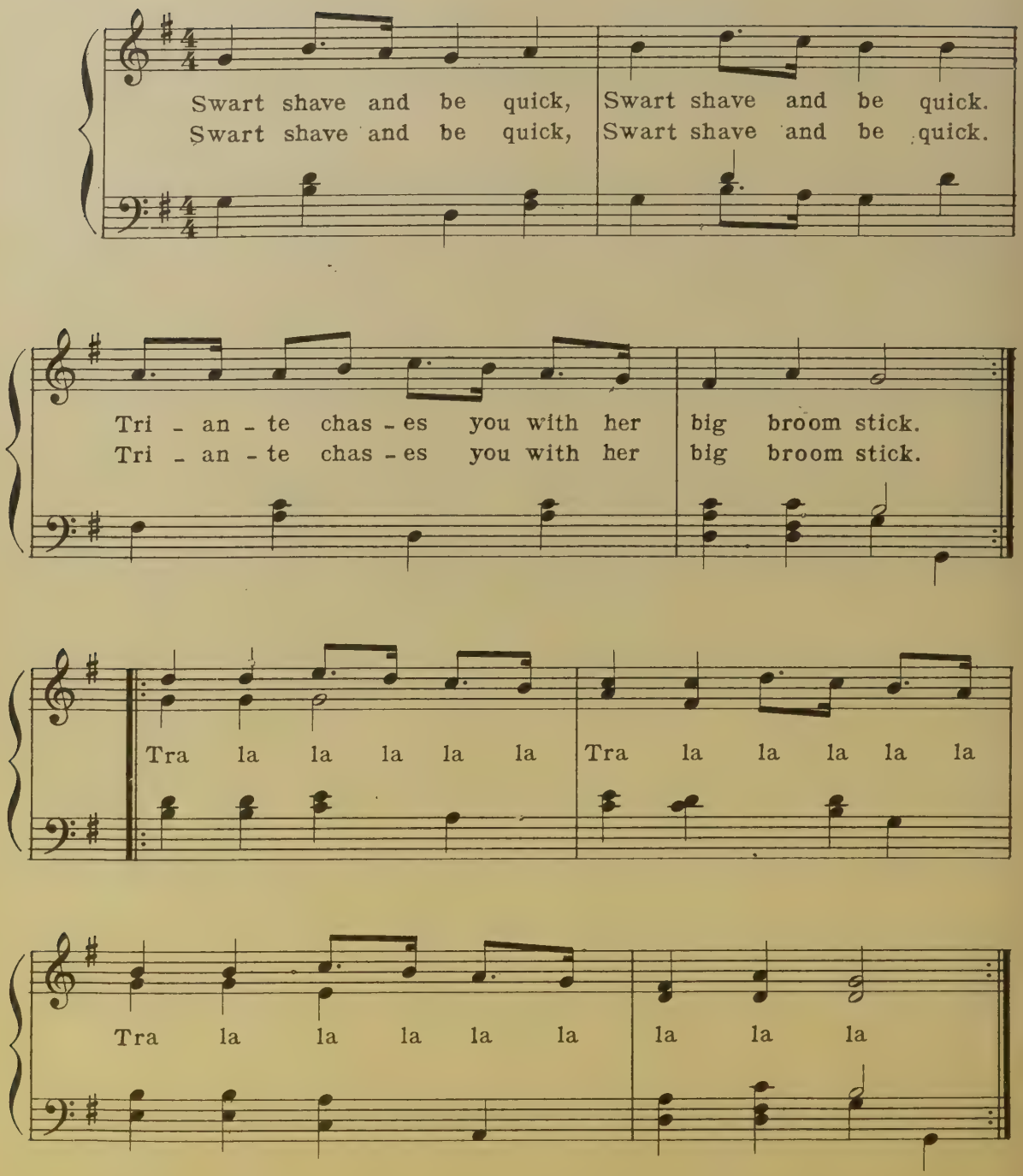
Jump with feet together, apart and together..... 1 meas.

Repeat all of B. in slow tempo.

Repeat entire dance.

Swart

Dutch Fisherman's Dance


Swart shave and be quick, Swart shave and be quick.
Swart shave and be quick, Swart shave and be quick.
Tri - an - te chas - es you with her big broom stick.
Tri - an - te chas - es you with her big broom stick.
Tra la la la la la Tra la la la la la
Tra la la la la la la la la

HENDRICKSKA

Fisherman's Dance - Holland

FORMATION: Informal arrangement of couples in dance position with the boy's hands on the girl's hips and her hands on his shoulders. If two boys are dancing both place hands on shoulders.

MOVEMENT: A. Hop polka revolving about space.....8 meas.

B. Partners face each other with hands at waist.

Girl bows with courtesy (placing R foot in rear of L and a quick bend of knees.) At the same time the boy bows with straight knees.....1 meas.

Three claps as each claps his own hands.....1 meas.

Again each bows.....1 meas.

Three stamps R, L, R.....1 meas.

Each shakes the R forefinger.....1 meas.

Each shakes the L forefinger.....1 meas.

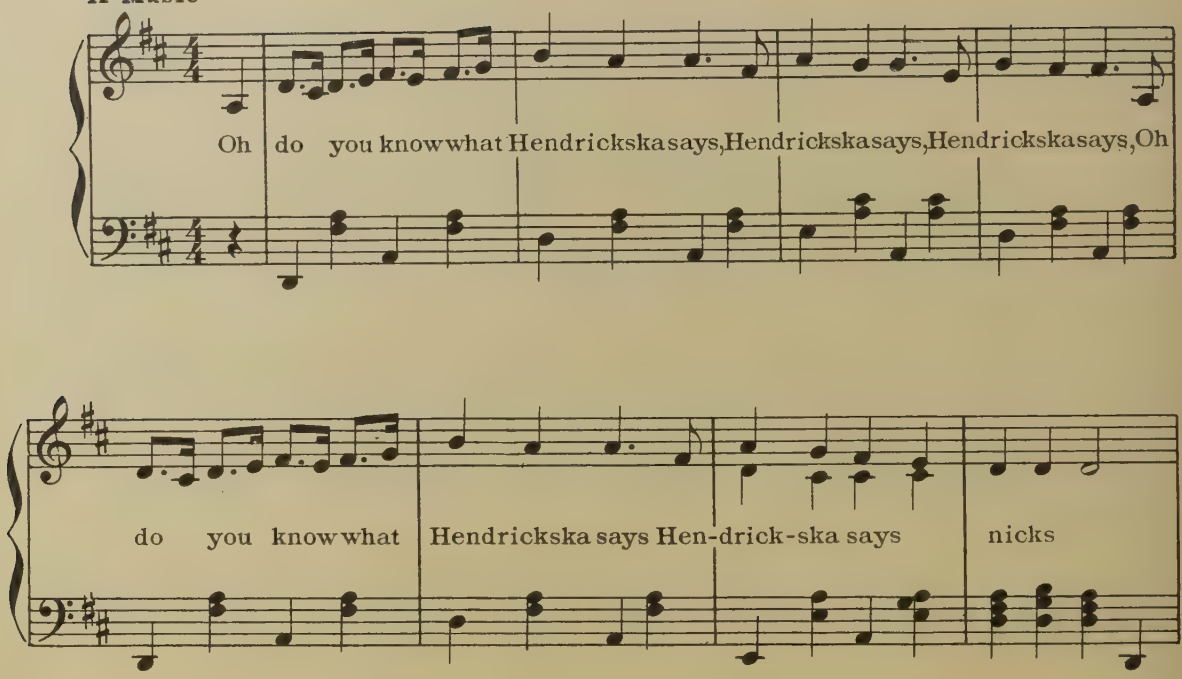
Hands on shoulder and waist position, polka turn once around in place.....2 meas.

Repeat dance and on last two measures of B music, partners hook R elbows and polka....1 meas.

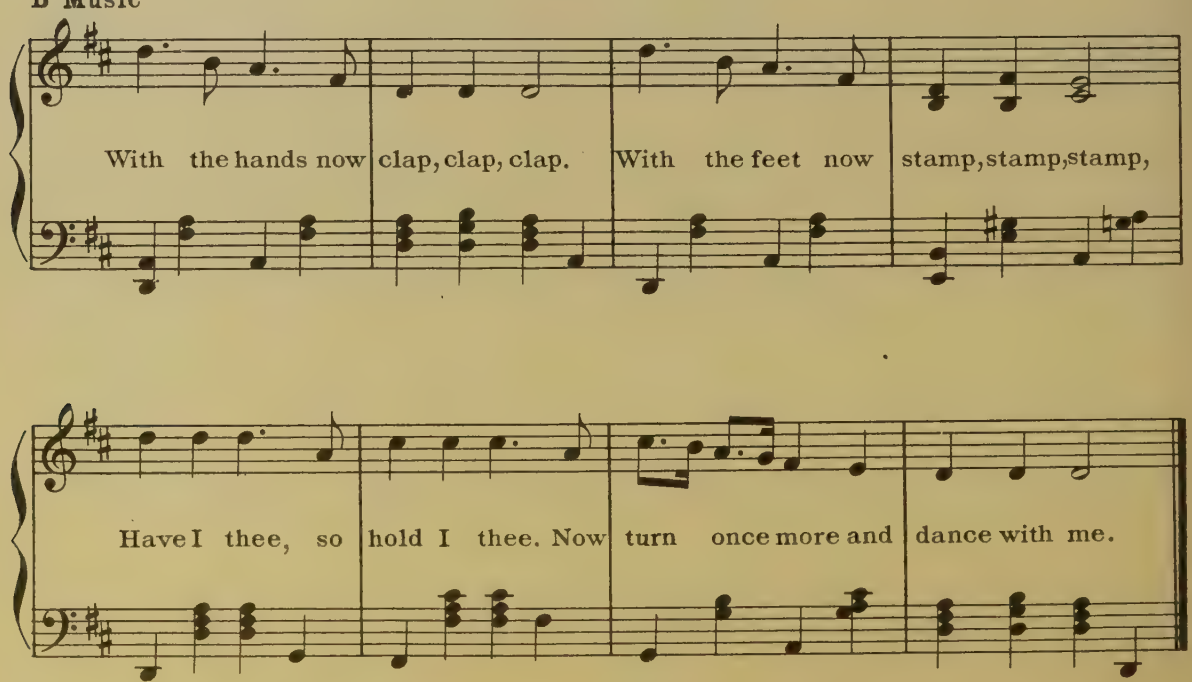
Then hook L and polka.....1 meas.

Hendrickska

A Music


Oh do you know what Hendrickska says, Hendrickska says, Hendrickska says, Oh
do you know what Hendrickska says Hen-drick-ska says nicks

B Music


With the hands now clap, clap, clap. With the feet now stamp, stamp, stamp,
Have I thee, so hold I thee. Now turn once more and dance with me.

The costumes vary in each district of Holland and for this dance one chosen from northern towns would be best. The song is a good example of peasant humor.

ZHURAVEL - THE CRANE

Ukraine

FORMATION: Couples enter with Number 1 on left and Number 2 who may be a girl on the right. Number 1 has left hand at waist and right hand around waist of partners. Number 2 has left hand on partner's right shoulder and right hand lies on chest. The line of couples breaks after each fourth couple.

ACTION: Entrance step is a low accented run. The leaders of each four couples bring their groups into squares with a couple at each corner where the accented run is continued in place until the signal is given for the first figure. The amount of music required, depends upon the number of sets to be arranged but the simple melody with repeats, is continued indefinitely.

Accented running step:

Leap from L to R.....ct. 1

Two light running steps L and R.....cts "and 2"

Repeat alternately beginning R and L.

1. Couples 1 and 3 are diagonally opposite. With an accented run they advance to meet in the center, continue to run in place as they nod their heads in two brief bows and retire backward with the accented run to place.....4 meas.

Repeat with couples 2 and 4 dancing.....4 meas.

2. Couples 1 and 3 exchange places. In doing so, hands remain as in entrance and are never changed except when specified. Partners remain together and keep to the left as they pass to turn facing opposite couple as they move backward into the new corner.

Repeat 2 with couples 2 and 4 dancing.....4 meas.

Repeat two more times in order that all dancers may be in original corner.....8 meas.

3. Continue the accented run *throughout* the dance.

All couples go to the center.....2 meas.

All make two low bows.....4 meas.

All return backward to place.....2 meas.

LOW BOW: Place the backs of the hands together low in front with fingers pointed downward. As elbows are raised, the backs of the hands are still touching to turn with little fingers together above the head. Palms are up as the hands are lowered from above the head and the body bends forward slowly.

4. Dancers numbered 1 or boys, now run diagonally across the square with the arms waving as if flying. (Step as in entrance).....2 meas.
Hook right arms with new partner and turn.....2 meas.
Hook left arms and turn.....2 meas.
Boys fly back to original partner.....2 meas.
Hook right arms with original partner and turn.....4 meas.
Flying movement with left arm.
Hook left and turn, flying with R arm.....4 meas.

5. Repeat 3.....8 meas.

6. Couples join inside hands with bent elbows. The leading couple in each square now brings the group around a circle counterclockwise and into a column of four couples. Couples are one behind the other and all facing front.....8 meas.
The leading couple now faces about to pass under arches made by the others who join two hands across making a series of bridges. Each couple in turn follows under the arches which are reformed as a couple reaches the bottom of the set and all move up.....8 meas.

7. Dancer numbered 1 of the leading couple in each couple now leads in single file his partner and all other couples in turn under the arches and out into a single circle. With waving arms as if flying, the leader serpentines wherever he wishes and music quickens.

WORDS: Peck, peck, peck, peck,
Pecking leaves from off your vines.
Old woman, old woman,
See the long-billed tufted crane.

CHORUS: Limping, limping, li-i-imping,
Pecking leaves from off your vines.
Limping, limping, li-i-imping,
Pecking leaves from off your vines.

Peck, peck, peck, peck,
Pecking leaves from off your vines
Old woman, old woman,
Break the legs of tufted cranes.

CHORUS .....

Peck, peck, peck, peck,
Pecking leaves from off your vines
Old woman, old woman,
Chase away the tufted cranes.

CHORUS .....

Peck, peck, peck, peck,
Pecking leaves from off my vines
Old crane, old crane,
Caught you are among my vines

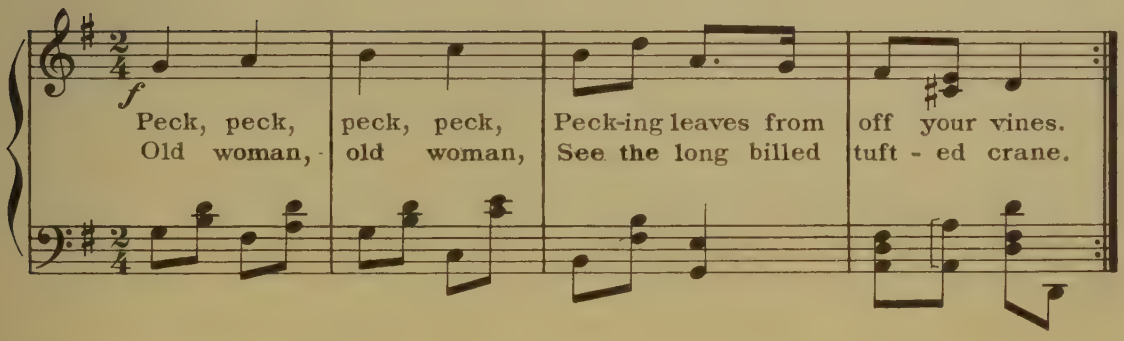
CHORUS .....

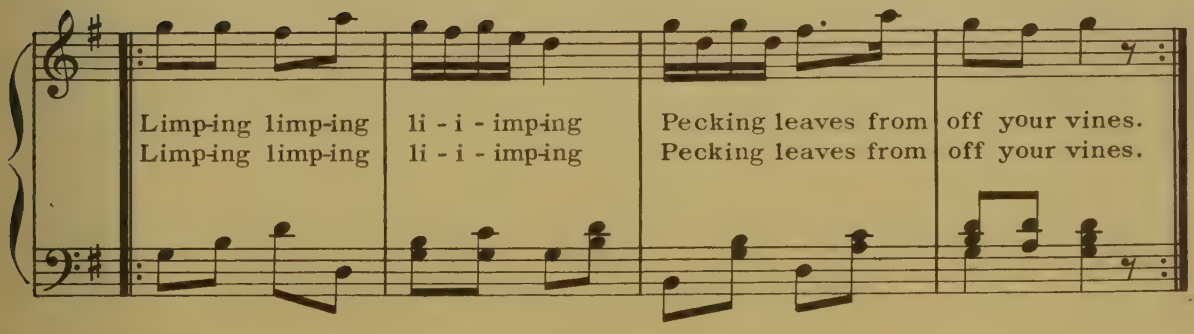
ZHURAVEL - THE CRANE

Ukraine

Zhuravel and Metelytsya were favorite dances among Ukrainian children. The melody which becomes monotonous should be shifted to higher and lower pitch for variety. During the flying movement, the entire arm is relaxed with soft elbow and wrist. The downward movement comes on the first beat of each measure.

After the entire song has been sung, dancers (or the chorus singing for them), continue to hum until the group is led away.




Limp-ing limp-ing li - i - imp-ing Pecking leaves from off your vines.
Limp-ing limp-ing li - i - imp-ing Pecking leaves from off your vines.

FOLK DANCES FOR JUNIOR HIGH SCHOOL

Athletic Mountaineer Type.

Berg Stock Austrian-Tyrol.

Ceremonial.

Bean Setting - English Morris

Chorovód - Ukraine

Solo Dance of Skill.

Rocky Road to Dublin - Ireland.

Group Dances.

Hópak Kólum - Ukraine.

Hrechaniki (Buckwheat Cakes) - Ukraine.

Katerína - Ukraine.

Kolomýka - Ukraine.

Emphasis should be placed upon student leaders who assist before and after classes in helping members of the group and in calling the figures for the dances.

ALPINE BERG STOCK DANCE

Austrian Tyrol

Two men hold the long mountain climbing stick between them. Such a stick is six or seven feet long and about the size of a broomstick.

1. Each man holds his end of the stick in his L hand. Passing the stick under the R knee, the R leg swings over the stick as a hop is made L.....ct. 1. The stick is then passed back from R to L hand under the L knee and the hop is on R.....ct. 1 of second measure.

Continue alternately passing stick under the R and L knee ..... 8 meas.

2. Two men hold the berg stock high between them in both hands. Each makes a complete turn under his end of stick with the revolving toward R. A complete turn R is made on each measure with one waltz step.

Turns are R ..... 4 meas.

Waltz turning L ..... 4 meas.

The dancers move about freely and do not turn in a fixed place.

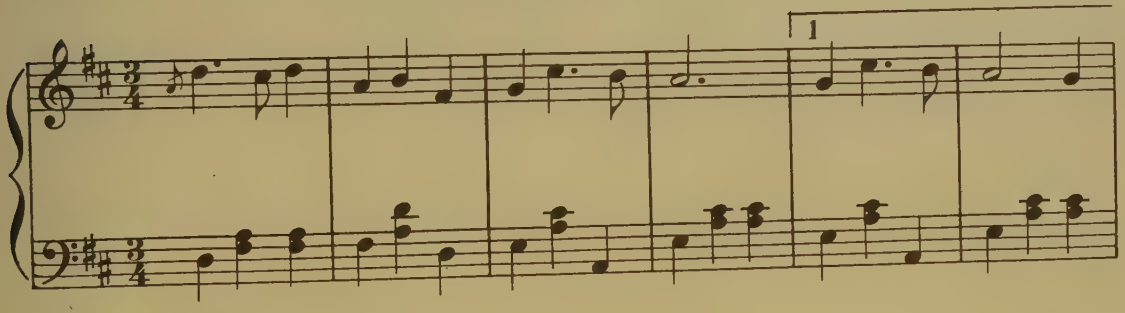
3. The berg stock is lowered waist height and each man continues to waltz, passing the stick from one hand to the other at waist level as he revolves.

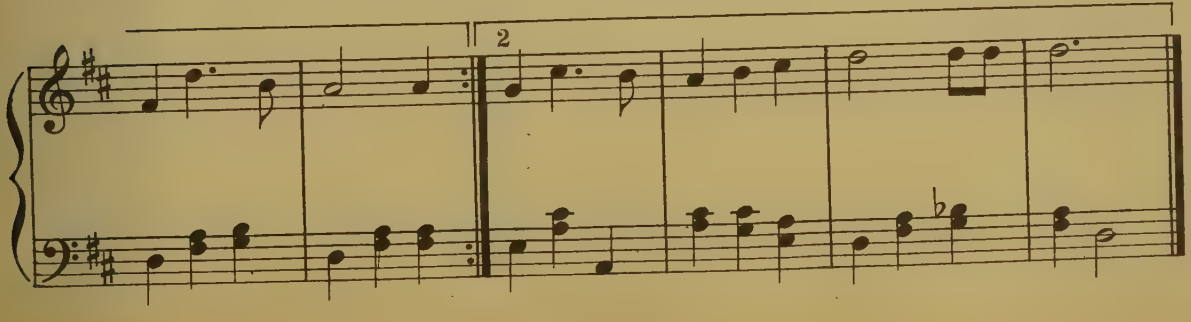
Waltz turning R ..... 4 meas.

Waltz turning L ..... 4 meas.

Wischtanz–Berg-Stock Dance

from Alps





CHOROVOD
Ukraine

The Chorovod seems to be one of the most popular seen at Ukrainian New Year balls and is repeated frequently between the social waltzes.

The dance may be done by couples of boys and girls or by boys alone. There are many dances in both the Ukraine and North Russia named "Chorovod". Gogol describes dances so called in his short stories of peasant life in Ukrainian villages.

As I have seen the dance among Ukrainian students, frequently a group kneels following the dance. There is then a religious character in the dance and special solemn music is played during the bowing so low that the forehead touches the floor. The hands are raised as in the Crane dance with the backs of the hands touching, lifted above the head and lowered with the small finger edge of the hands together and palms turned upward.

1. Dancers are in couples behind the two leaders. All have inside hand joined with partner and that hand is then extended forward. Outside hand is at the waist. All run with ordinary light step into a circle of couples moving counter clockwise. The one on the left in each two is numbered 1 and the one on the right is numbered 2 or may be a girl. Music is repeated until the double circle is formed.

2. The leading couple now reverses its direction and passes under the arches made by all other couples. As the leading couple passes under an arch, that couple follows to pass under other arches and each continues around the circle until back in original position. Then each couple in turn remakes

an arch for others to pass under. The music continues until all are back in position. Throughout, a smooth unaccented running step is used.

3. Boys numbered 2 (or girls if both boys and girls are in group) now form an inner circle to run (with hands joined) toward the L..... 4 meas.

Boys numberd 1 form an outer circle to run R while girls move L ..... 4 meas.

Both inner and outer circle then reverse the direction and continue to run for..... 4 meas.

4. Boy numbered 1 of first couple on entrance, now breaks his circle and leads all those numbered 1 wherever he wishes in and out around the inner circle of dancers..... 4 meas. (Running step is always used unless a special step is described.)

5. Boys numbered 1 continue to follow their leader who now leads them in a serpentine.....8 meas.

At the same time boys numbered 2 (or girls) follow the boy who entered as the partner of the leader. Thus two lines wind in serpentine..... 8 meas.

6. The two lines finish facing each other with those numbered 1 on one side shoulder to shoulder and across from them about 8 feet away is the line of boys numbered 2 (or girls.)

The two lines advance toward each other with accented brush step.

Step R ..... ct. 1

Step L ..... ct. 2

Step R and brush L forward.....ct. 3

Repeat alternately beginning R and L ..... 4 meas.

The two lines separate, retiring with the same step backward..... 4 meas.

Again the lines advance and retire ..... 8 meas.

7. The two lines advance as in 6 ..... 4 meas.

Each gives both hands to the dancer opposite as they meet.

The fists are closed over each other in the grasp. Turn in place with accented run moving to left. ..... 4 meas.

Accented Run... Leap onto R..... ct. 1

Two running steps.... Land R....cts. 2 and 3

Repeat alternately leaping onto R and L ..... 4 meas.

Keeping same grasp, dancers reverse turn in place toward R ..... 4 meas.

Grasping hands in two original long ranks, dancers separate with brush step of 6 ..... 4 meas.

8. The lines advance again with brush step of 6..... 4 meas.

Each dancer meets a partner, joins both hands with that dancer and double arches are made. The last couple lead under the arches and each couple in turn joins the line as the dancers pass under the arch until all are in one single circle. Accented run should be very smooth as in 7.

9. The dancers now wind as in Katerina. The leader of the circle leads the line under the arch made by the leader's neighbor and the dancer next. Circling around the second of those dancers, the line is led under an arch made by the second and third dancers. Circling around the third, they pass under an arch made by third and fourth and continue in this way until all are in one rank or shoulder to shoulder with an arm dropped across the chest.

This single line advances with brush step of 6..... 4 meas.

Retire with brush step..... 4 meas.

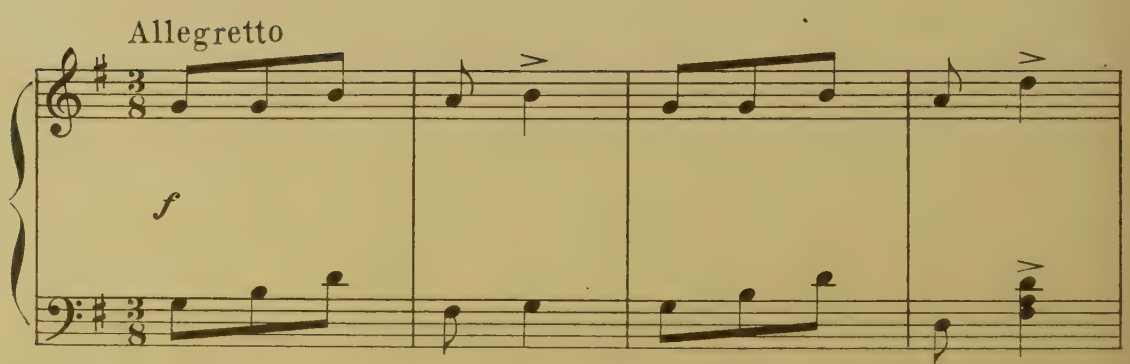
Again advance and retire with brush step..... 8 meas.

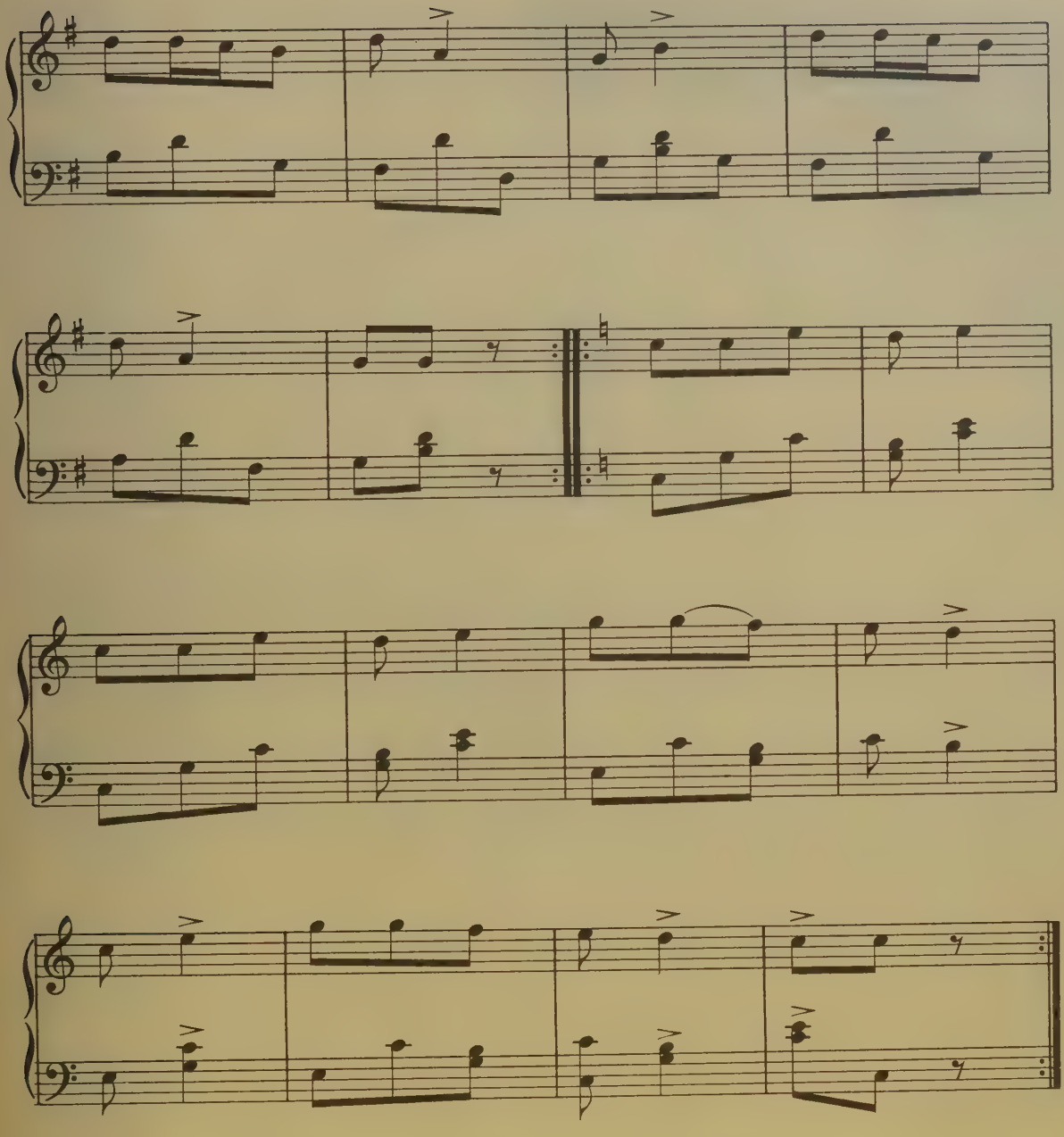
10. Change to double circle as in step 1 and run counter clockwise around circle. Then all improvise for 8 meas. with clapping of the dancers for the most skilled dancer who is last to finish.

The costume of this illustration is the thin white cotton material on which is lavished broad sleeve strips of embroidery. The heavier costumes accompanying descriptions of other Ukrainian dances could also be worn. The grouping in this old picture is exceptionally good.

Chorovod

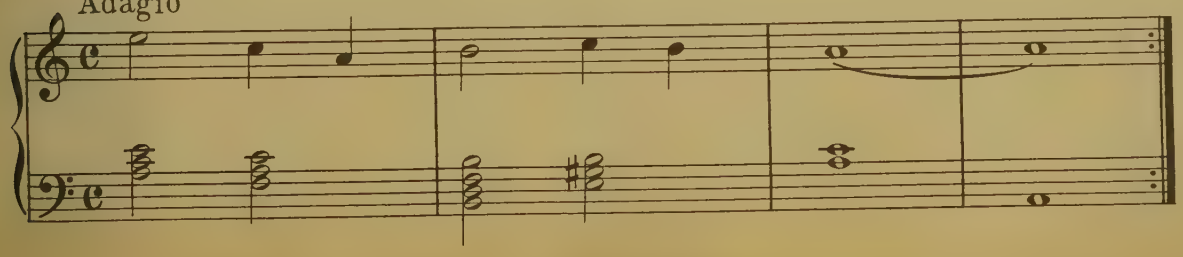
Ukrainian





Played after dance is finished, as dancers kneel and bow as in Zhuravel.

Adagio



BEAN SETTING

English Morris Stick Dance

The *step* throughout is $\frac{4}{2}$ or *LL RR* in each measure with low hop and free foot flung slightly forward.

Introduction. During the playing of the first 8 measures, the six dancers stand in column with sticks crossed between partners ready to tap the sticks on the third beat of the last measure. Each dancer holds his own stick in his R hand.

Partners are far enough apart that when arms are raised, the hands overlap. Positions as all face the top of the set in a column are:

Top

Number 1 is the leader and may call the figures.

I. Ring ..... 8 meas.

A. Numbers 1, 3 and 5 turn away from partners to face bottom of set. The dancers proceed with $\frac{4}{2}$ step until Nos. 1, 3 and 5 are facing the top of the set and Nos. 2, 4 are in the original positions of 1, 3 and 5. The two files close in slightly and partners tap sticks on 3rd beat of measure 4. The $\frac{4}{2}$ step is described at the beginning of the dance.

B. All continue around the ring to original position and tap sticks on 3rd beat of measure 8.

II. Dibbing originated in the use of a dib to make a hole in garden work. In dibbing, stoop forward with stick in right hand to thump the end on the ground.

The two lines face each other and stand in place.

All dib twice ..... Meas. 1

Remain stooped, strike partner's stick and hold ..... Meas. 2

All dib twice ..... Meas. 3

Strike partner's stick on 1st beat ..... Meas. 4

Number Two taps stick of Number Four on 3rd beat ..... Meas. 4

Number Four taps stick of Number Six on 1st beat ..... Meas. 5

Number Six taps stick of Number Five on 3rd beat ..... Meas. 5

Number Five taps stick of Number Three on 1st beat ..... Meas. 6

Number Three taps stick of Number One on 2nd beat ..... Meas. 6

Partners tap across on 3rd beat ..... Meas. 6

Repeat all of II.

III. Cross over with LL and RR step of I.

Partners face each other. Cross passing R shoulder to R and turn R into opposite place as they tap sticks on 3rd beat of 4th meas.

Partners return passing R shoulder to shoulder and turn R about as they tap sticks on 3rd beat of 8th meas.

IV. Repeat II

V. Back-to-Back.

Couple with Nos. 3 and 4 and Couple with Nos. 5 and 6 execute the step at the same time as diagrammed for 1 and 2.

A

Partners pass R shoulder to R shoulder move to R, and backward into original position with a tap of sticks between partners on 3rd beat of measure 4.

B

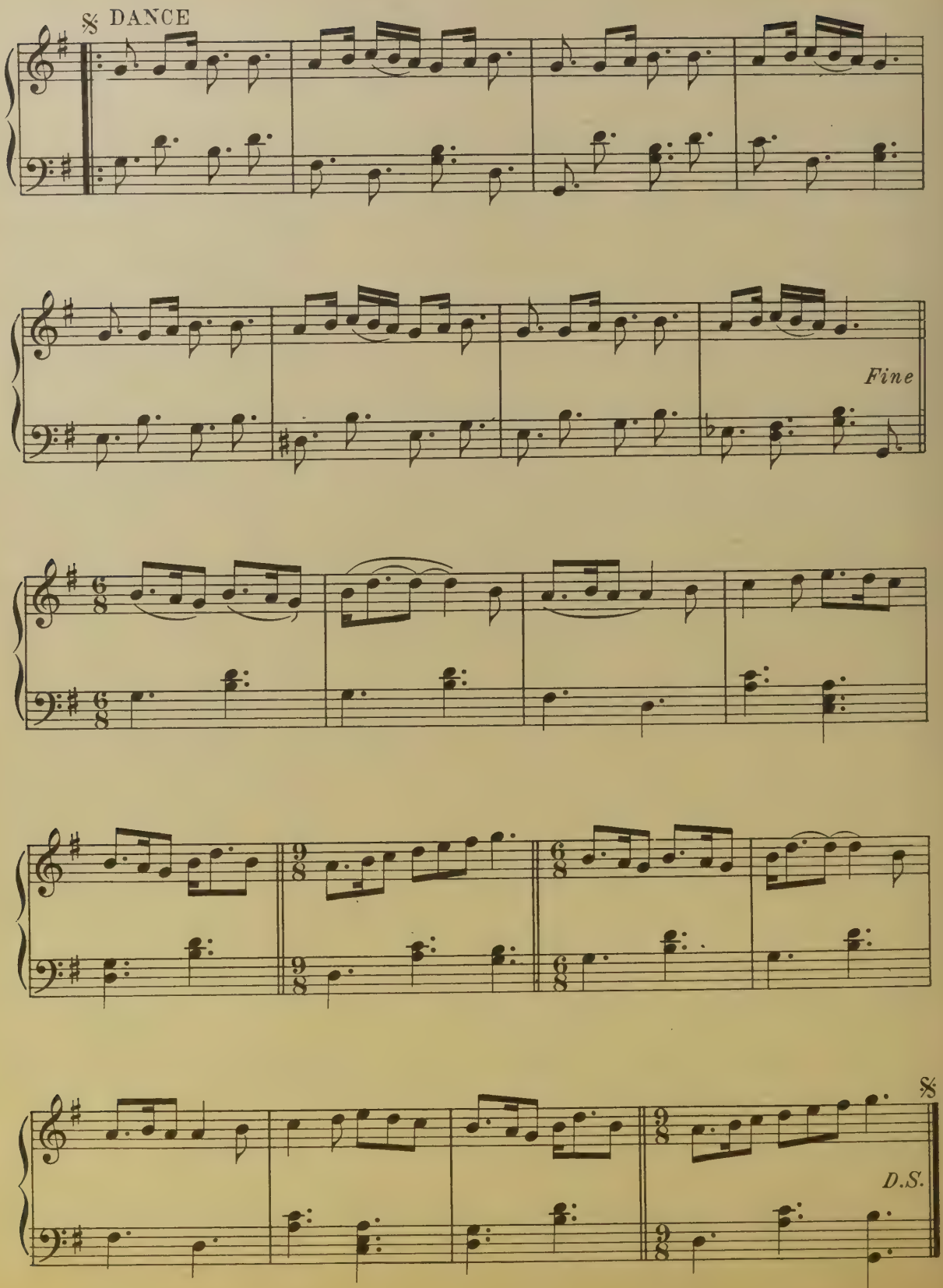
Partners pass L shoulder to L shoulder move to L, and backward into original position with tap of sticks between partners on 3rd beat of measure 8.

IV. Repeat II and on last tap, jump out to column position, all facing the top of the set with the sticks crossed.

This dance learned under Cecil Sharp at Cheltenham was also seen with the Ampleforth Sword Dance at the Hackney School in London. The costume of the Morris Men in a stick dance would be as given for Country Gardans but without handkerchiefs. The sticks about a quarter of an inch in diameter and eighteen inches long are supposed to be really shortened swords.

Bean Setting

English Morris Stock Dance


𝄋 DANCE
Fine
D.S.

ROCKY ROAD TO DUBLIN

Slip Jig Solo

1. Dancer may move clockwise around a small circle or face forward to dance in place.
Hop on L and touch R toe forward ..... ct. 1
Hop on L and bend R foot to touch in front of L knee ..... ct. 2
A strong tap with R in front of L and hop L ..... ct. 3
Repeat two more times keeping hop always on L foot ..... 2 meas.
The break step described below comes on 4th measure.
Repeat all of 1 with break (Hop on R and L toe tapping) ..... 4 meas.
Break Step which follows each figure.
Hop on L and bend R to touch in front of L knee ..... ct. 1
Step on R in rear of L heel ..... ct. 2
Transfer weight forward forward to L ..... ct. and
Transfer weight back onto R ..... ct. 3
After the repetition of a figure this break step would begin with the hop on the R.

2. Fall sideways R onto R foot with accent ..... ct. 1
Close L in rear of R with weight on L ..... ct. 2
Transfer weight forward on R ..... ct. and
Transfer weight back onto L ..... ct. 3
Repeat twice always falling toward R ..... 2 meas.
Break step as in the first step on the fourth measure.
Repeat figure and break moving L ..... 4 meas.

3. R foot is raised forward in preparation for a swing backward which will cut the left to be raised in rear ..... ct. 1
Step back on L ..... ct. 2
Transfer weight forward on R ..... ct. and
Transfer weight back onto L ..... ct. 3
Break step as in 1 ..... 1 meas.
Repeat cut step swing L forward in preparation ..... 1 meas.
Repeat break step ..... 1 meas.
Repeat all of third figure with breaks ..... 4 meas.

4. Touch R heel in front of L toe ..... ct. and
Quickly transfer weight back on L ..... ct. 1
Touch R toe in front of L ..... ct. and
Quickly transfer weight back on L ..... ct. 2
Again touch R heel in front of L toe ..... ct. and
Transfer weight back on L ..... ct. 3
Break step as in 1 ..... 1 meas.
Repeat step 4 with the breaks alternately beginning R and L ..... 8 meas.

5. Hop on L and tap R toe across in front of L.....ct. 1

Hop on L and swing R foot forward.....ct. 2

Hop on L and swing R foot backward.....ct. 3

Break step as in 1.....1 meas.

Repeat 5 with the break beginning the hop alternately L and R.....8 meas.

6. Hop on L and tap toe crossed in rear of L.....ct. 1

Hop on L and tap heel diagonally forward R.....ct. 2

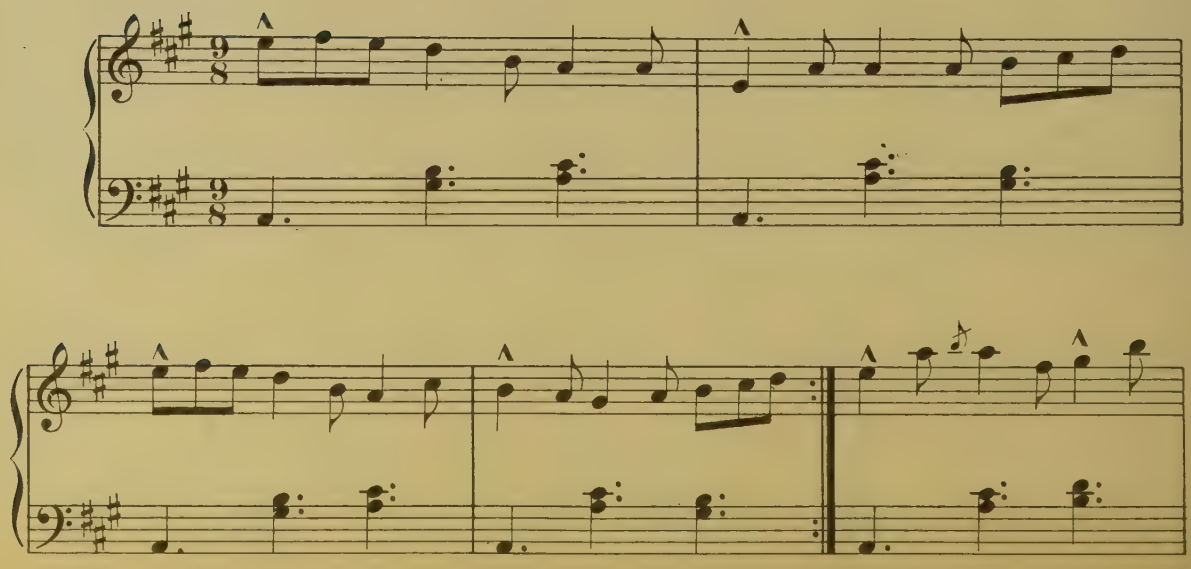
Hop on L and tap toe diagonally forward.....ct. 3

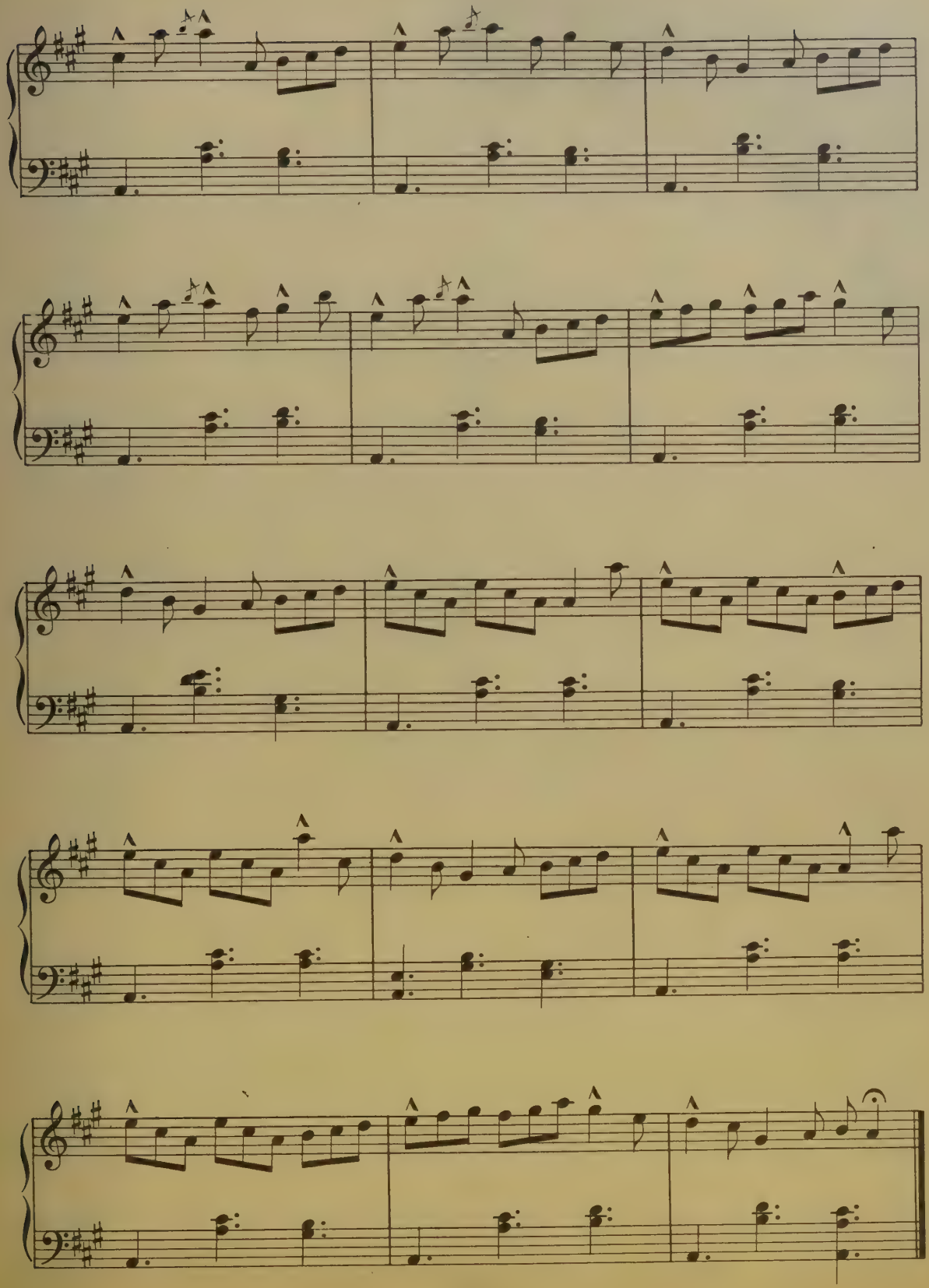
Break step as in 1.....1 meas.

Repeat all of 6 alternately beginning hop on L and R.....8 meas.

Rocky Road to Dublin

Irish Slip Jig Solo





HOPAK IN A CIRCLE

ENTRANCE: A column of couples is led into a circle which moves counterclockwise. All may be men or the right hand person in each couple may be a lady. The dance is described for men with the person on the left in each couple numbered 1 and the one on the right numbered 2 as they enter. Each number 1 has his right arm about his partner's waist. Each number 2 has the left hand on his partner's nearer shoulder. All use high pas de basques alternately right and left as the circle is formed. The high pas de basque:

With weight on the right foot, leap sideways left onto the left.....1

Touch the right toe in front of left toe.....ct. and

Transfer weight back onto the left foot.....ct. 2 and hold

The leap will then be from left foot toward right onto right.

The knees are lifted high toward chest.

DANCE: 1. Dancer numbered 1 keeps his right arm around his partner's waist, takes left hand in left and extends that arm forward. Dancer numbered 2 has free hand at waist or holding corals on chest, (if ladies are in the group).

Hop on left foot and touch right toe in front of left toe.....1

Hop on left and extend right toe forward with quick snap of knee.....ct. 2

Three running steps forward R, L, R.....ct. 1 and 2

Repeat step (2 meas. for each) alternately R and L.....8 meas.

Circle continues counterclockwise.

INTERLUDE: Both have outside hands at waist, accented run forward or counterclockwise.

A low leap from L to R accenting the first beat.....ct. 1

Two quick running steps and hold.....ct. "and" 2

This accented running step is repeated alternately beginning the leap onto the right and left foot.....8 meas.

2. Partners face each other with right hand curved above the head and left hand at waist.

Tap with left toe in front of right toe.....ct. "and"

Take weight on right foot.....ct. 1

Continue to tap with the left toe and take weight on the right as each of the dancers turns to his own right.....4 meas.

Tap with the right toe in front and take weight on left as the dancers turn left with left hand high.....4 meas.

INTERLUDE: Counterclockwise.....8 meas.

3. Partners face forward with left hand in left and extended forward.

Both fall forward on right foot.....ct. 1

Cut right foot forward with left.....ct. 2

Three quick running steps R, L, R.....cts. 1 and 2

Repeat falling forward alternately right and left.....8 meas.

INTERLUDE: Counterclockwise.....8 meas.

4. Hand position as in 1 and 3. Partners remain side by side. The two revolve in place as the spoke of a wheel, repeating step 2 except that partners turn together instead of independently as when facing each other. Step 4 includes:

Turn right tapping with left and weight transferred to right on beat.....4 meas.

Turn left tapping with right and weight transferred to left on beat.....4 meas.

(The change of direction is made with a leap on first beat.)

INTERLUDE: Counterclockwise.....8 meas.

5. Partners face. Number 1 has his back to center. Number 2 faces center. Right hands are joined.

Number 1 taps with right in front as he moves sideways left using step of 2 and 4. At the same time dancer numbered 2 taps with left toe and moves sideways right.....4 meas.

(Couples are moving in same direction or counterclockwise.)

Repeat with reverse foot tapping in front and moving clockwise.....4 meas.

INTERLUDE: Counterclockwise.....8 meas.

6. Partners are facing. Dancer numbered 1 squats to a deep knee bend on cts. 1 and 2. Stretch knees and run 3 steps in place for cts. 1 and 2. Arms are folded on chest. Continue.....8 meas.

(As the knees stretch, fling right foot forward before the 3 running steps. Repeat, alternately flinging R and L forward.)

At the same time, dancers numbered 2 who are facing the center, spring and tap right toe in front of left.....ct. 1

Spring and tap right heel in front of left.....ct. "and"

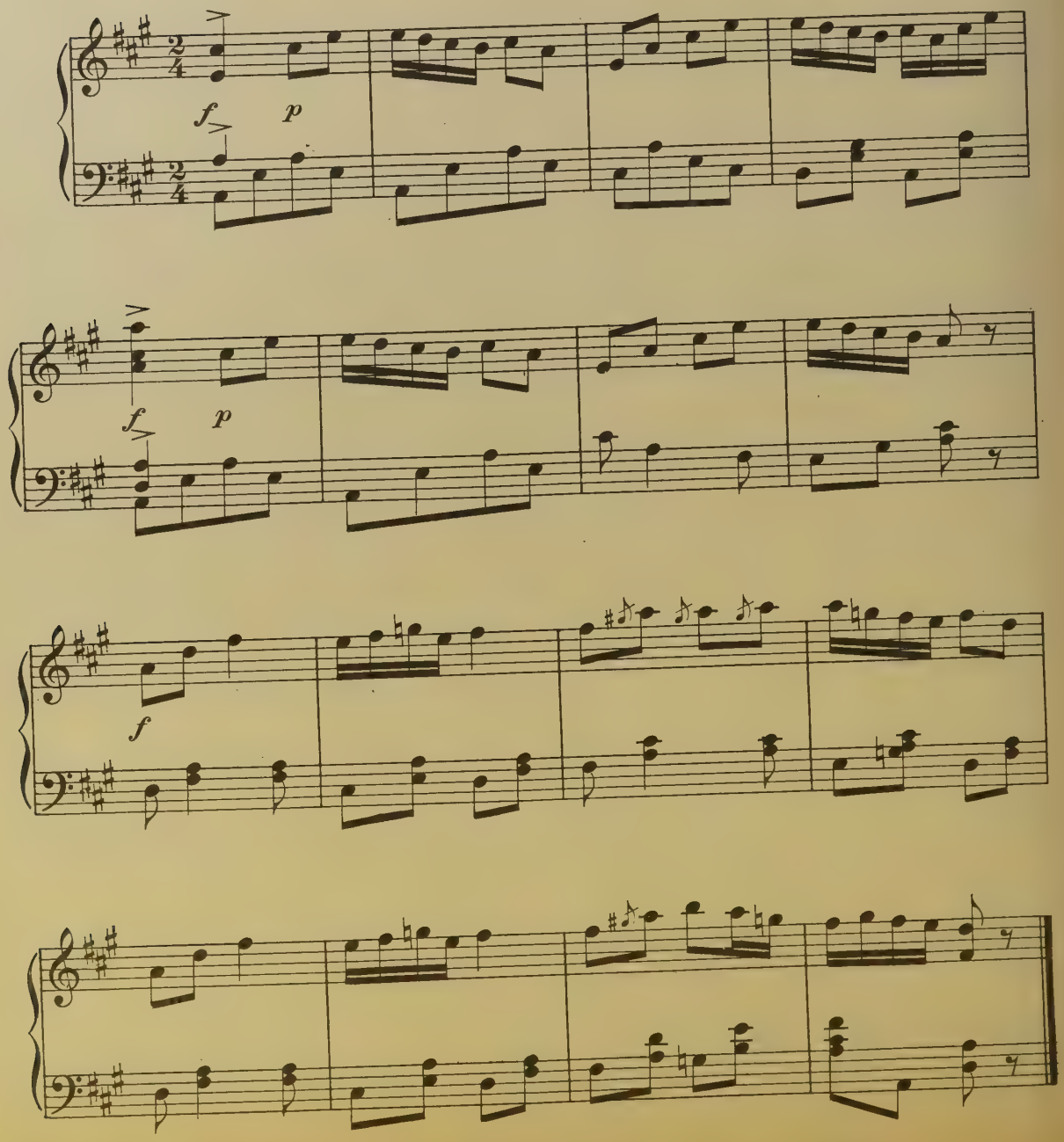
Repeat alternately R and L.....8 meas.

INTERLUDE:

7. Dancer numbered 2 repeats step 2 with a turn right and left.

At the same time, dancer numbered 1, has squat to a deep knee bend on ct. 1 and 2. Stretch the knees and fling the right foot sideways cts. 1 and 2 of second measure. Repeat alternately flinging R and L as the dancer turns right for 4 meas. and then left for 4 meas.

Exit as entrance with high pas de basques.



HRECHANIKI - BUCKWHEAT CAKES

Ukrainian

Girls' rug-like skirts are made in two pieces, one to be worn in front and the other across the back with a wide gap of the long white under-garment showing at the side. Ukrainian cakes, sausages and meat pies are baked in great quantities for Easter festivals with feasting and dancing.

The four couples who do this dance may be eight men or four men and four women. The description is for men but the right hand dancer in each couple may be a woman as the group enters.

The couple leading are followed by three other couples into a circle. All have outside hand at waist. Left dancer has his right hand around his partner's waist. Right hand dancer has left hand on nearer shoulder of partner. Dancer on left is numbered 1. Dancer on right is number 2 or girl.

1. Slightly accented running step is executed by starting with the weight on the right foot. Make a low leap from right onto left foot and then a balance running in place on R and L. Finishing with the weight on the left foot, leap onto the right and balance step by transferring the weight back on left and then forward on right. Continue alternately left and right emphasizing a lift upward on the leap of the first beat. The balance step should be with a distinct tapping sound. The knees are soft but kept almost straight.

The accented running step is continued counterclock wise around the clock until each couple is at the corner of a square..... 8 or 16 measures.

2. Partners face each other and link right elbows with hand at the waist. Accented run for four measures and then link left elbows to run in the reverse direction as they turn in place for four measures.

3. Dancers numbered 2 (or girls if both boys and girls are in group) now come toward the center with falling step. 2 measures for each step.

Falling step: Fall forward on right ..... ct. 1
Cut right forward with left ..... ct. 2
Run in place, R, L, R..... cts. 1 and 2
Hold..... ct. and

Repeat falling step alternately beginning R and L..... 8 meas.

While dancers numbered 2 are coming toward the center with the falling steps, dancers numbered 1 execute a hop step:

Hop on left and bend right foot in rear of left knee..... ct. 1
Hop on left and extend right to side..... ct. 2
Hop on left and right in front of left knee..... ct. 1
Hop on left and extend right forward..... ct. 2

Repeat this step (2 meas. for each) alternately hopping L and R..... 8 meas.

4. Dancers numbered 2 who are now in center, give both hands to the person diagonally across making a two hand mill. The grasp is fist grasp or with all the fingers of one hand closed over the hand extended to meet it. The four dancers lean outward and take the accented running step toward left for four measures and then toward right for four measures without changing grasp. Dancers numbered 1 continue as in step 3..... 8 meas.

5. Dancers numbered 2 now return to face their partners with the following step as they go from center to home corner:

Hop left and touch right toe close in front of left toe.....ct. 1

Hop left and touch right heel close in front of left toe.....ct. and

Repeat alternately beginning hop on left and right..... 8 meas.

Dancers numbered 1 have same step in place but with inward turning of toe on ct. 1 (as if pigeon toed) and swing toe out as heel strikes on ct. 2.

6. Each couple in its corner of a square, now hooks right and turns in place with accented run..4 meas.

(Free hand at waist)

Reverse the arm position and run with left arms hooked..... 4 meas.

7. Dancers numbered 2 now remain in corners and those numbered 1 come toward the center.

Dancers numbered 1 advance toward center with the fall step described for step 3 except that the foot cut forward swings higher and the running is done with a high knee bending by men.....8 meas.

While dancers numbered 1 go toward the center, those numbered 2 extend both hands diagonally downward with palms forward. They hop on right foot and continue to tap with left until others reach center. Hop on each count..... 8 meas.

8. Dancers numbered 1 who are now in the center, give the right hand in a one hand mill to the person diagonally across. The free hand is raised diagonally upward. The four dancers move toward the left with the following step for four measures.

Squat by deep knee bend (with a spring)..... ct. 1

Jump and stretch the knees with left leg extended sideways.....ct. 2

Repeat alternately extending left and right during the 4 measures.

Dancers give left hand in center with right hand diagonally upward and repeat the squatting and alternate extension left and right sideways as they move counterclockwise.

At the same time, dancers numbered 2 who are in the corners have the following step:

Left shoulder is turned toward center with left hand at hip and right hand diagonally upward. Hopping on right foot, tap with left on count 1. Repeat and count "and". Reverse the arm and shoulder position with hopping twice on left and tapping with right. Continue alternately tapping twice left and twice right..... 8 meas.

9. Dancers numbered 1 return to face their partners with all eight using the step described in 5..... 8 meas.

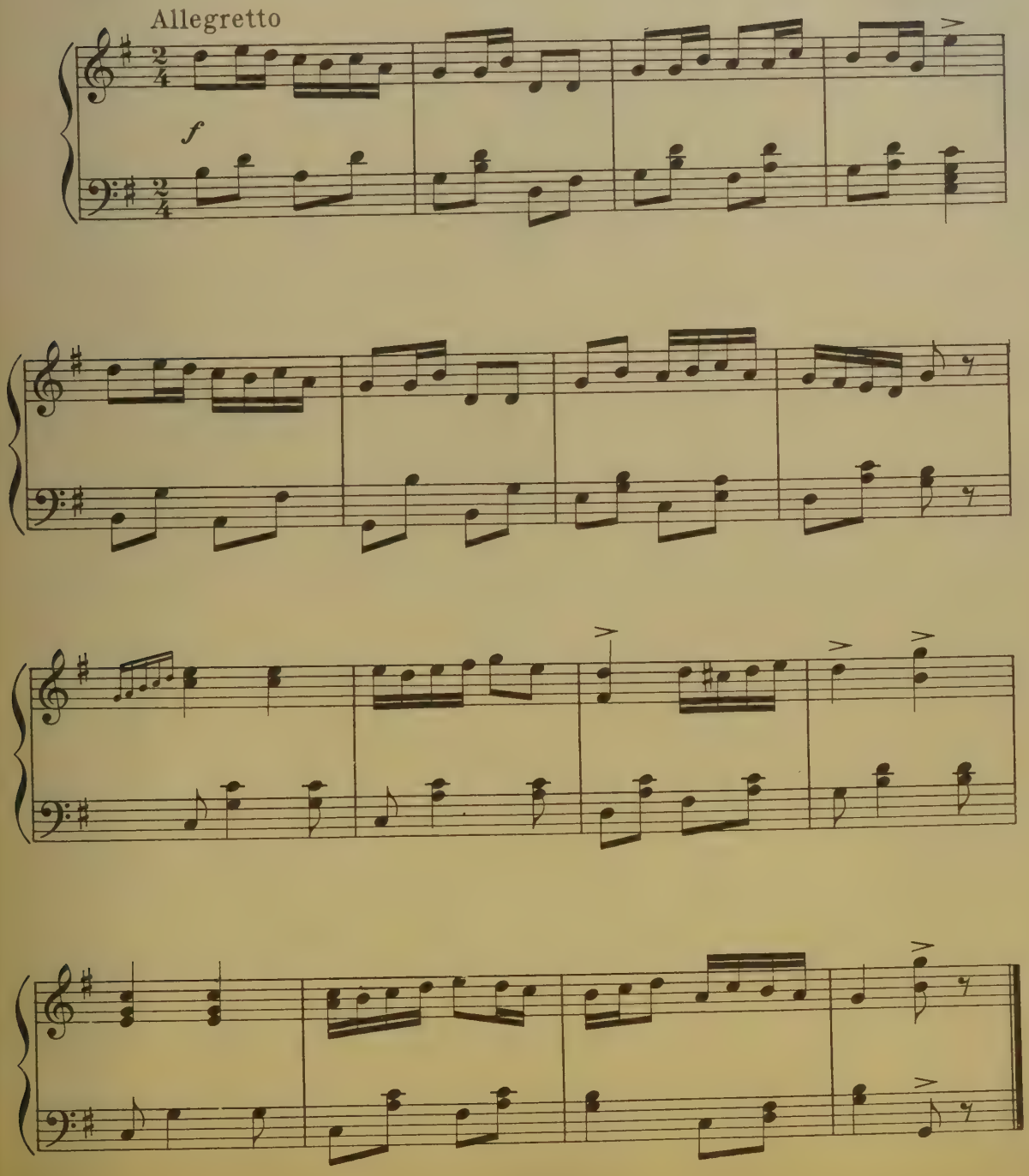
10. Partners at each corner hook right arms and turn in place with the accented run. (Free hand is at hip or diagonally upward)..... 4 meas.

Partners then hook left and repeat turn in place with quickened tempo..... 4 meas.

Hrechaniki - Buckwheat Cakes

Ukrainian

Music is repeated until dance is finished.



KATERINA-UKRAINE

This dance has the popular name for a Ukrainian maiden and in its steps is typical of the dances done in the village square of an evening. Nikolay Gogol in his fascinating short stories of village life in Little Russia describes such dances in "Evenings on a Farm Near Dikanka." An excellent translation of Gogol has been made by Constance Garnett with Alfred Knopf of New York as publishers.

Katerina may be danced by four girls and 2 boys or by 6 boys. This description is for six boys. If girls take part, they are the first four who enter and go each to a point of a square. Knuckles are at the waist.

ENTRANCE: Four dancers in single file enter with accented running step to move counterclockwise around a circle and finish so spaced that each is at the corner of a square.

Accented run: Leap onto the left foot..... ct. 1
Two running steps R and L..... cts. and 2
Repeat alternately beginning L and R.....8 meas.

1. The four dancers make a single circle with hands joined to continue the accented run with the circle moving left.....4 meas.
Continue the accented run as the circle moves R.....4 meas.

2. Each dancer gives right hand across the center to the person diagonally opposite. (Free hand is at waist.) Continue the accented run.....4 meas.
Giving left hand in the center, continue the run.....4 meas.

3. Dancers revolve with accented run to the original position at the corner of a square.....4 meas.
Each faces center and executes brush step:
Step on R.....ct. 1
Step on L.....ct. and
Step on R and at same time, brush left foot forward.....cts. 2 "and"
As the foot brushes forward, the knee is straight and not lifted high from ground.
Repeat alternately beginning step on R and L.....4 meas.

4. Corner dancers continue brush step in place.
At the same time, two boys enter from rear and come to the center of the square. They enter with an accented run.....8 meas.

5. Corner dancers continue the brush step in place.
Center two hook R arms with L hand at waist. Turn in place with accented run.....4 meas.
Hook left are arms and run.....4 meas.

6. Two center men now go to two corner dancers who are diagonally across from each other. They hook right arms with these dancers and revolve in place with accented run.....4 meas.
Hook left arms and turn.....4 meas.
Free hand is always at waist.
At the same time, the two corner dancers who are left alone come to the center hook right elbows and turn with accented run.....4 meas.
Hook left elbows and run.....4 meas.

7. Two special men dancers again return to center and all corner dancers return to original positions with accented run. The corners then have brush step in place as two in center hook right and turn and then hook left and turn with 4 measures for each turn. A part of the first four measures is used to get back to the center.

8. Two center dancers now go to two diagonal corners with whom they have not danced.
They hook right elbows for an accented running turn.....4 meas.
Repeat with left arms hooked.....4 meas.
At the same time, the two corners who are left alone come to the center, with accented run to turn first with right arms hooked.....4 meas.
And then with left arms hooked.....4 meas.

9. Repeat step 7.

10. All six now form a circle with hands joined to move left.....4 meas.
Circle right with accented run.....4 meas.

11. The circle breaks between the two special boys who entered the dance later than the first four. The boy, of those two who led in coming into the circle, now acts as leader and brings the others(who follow with accented run)under the arch made by the other special dancer and the person next to him. Having passed under the arch, the leader circles around the second dancer (not the first who is the special boy with whom the leader broke hands.) The second dancer turns so that having passed under the same arch, the hand joined with the first crosses chest. With the other a new arch is made with the third dancer. The special leader brings the balance of the group under that new arch and circles around the third person. The third dancer finishes by turning under the same arch, drops hand joined to second, over chest, and makes a new arch with the fourth. This winding continues until all are in one rank shoulder to shoulder.

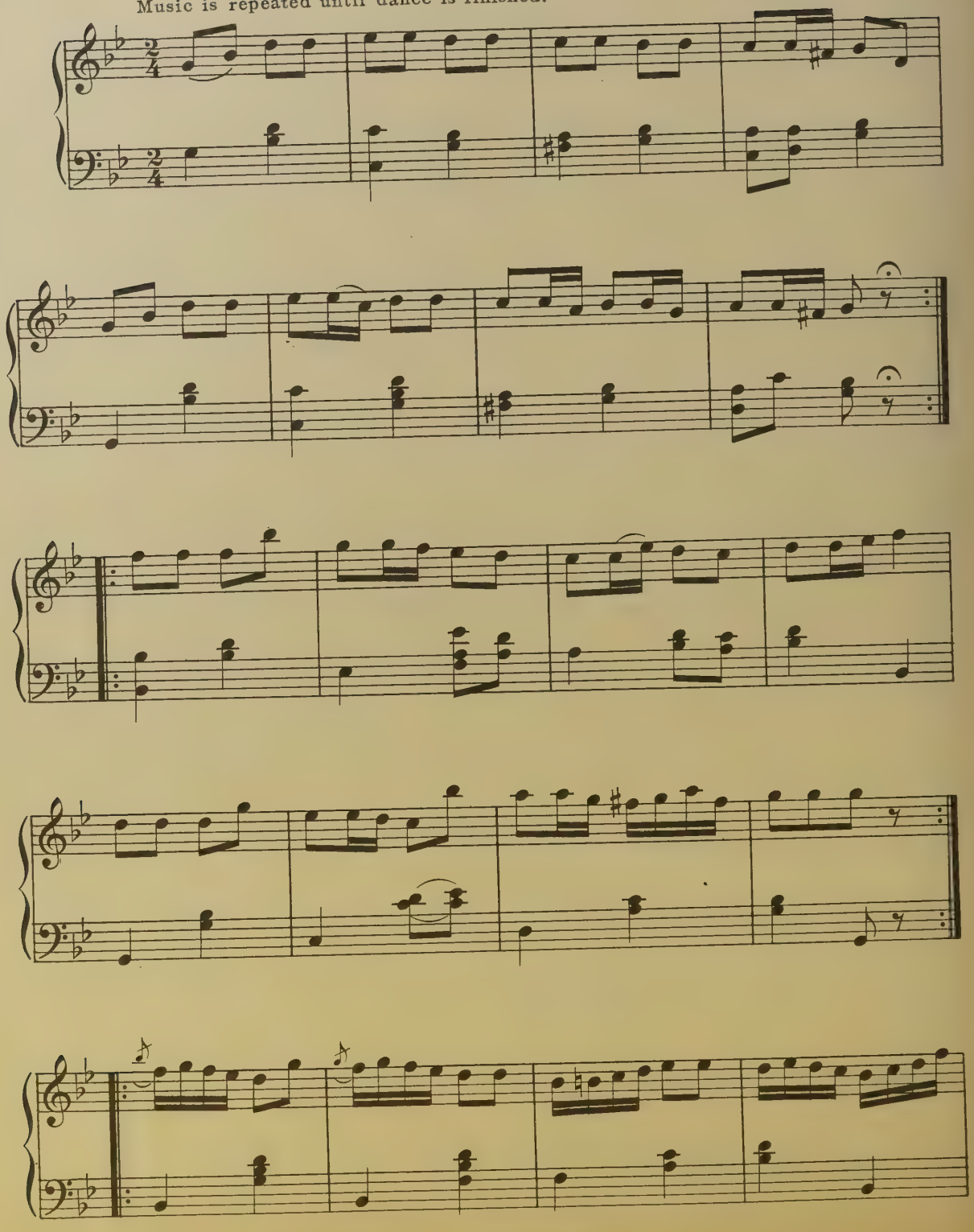
12. All six move forward shoulder to shoulder with accented run.....4 meas.
All move backward with brush step.....4 meas.
Repeat moving forward with accented run and backward with brush step.....8 meas.

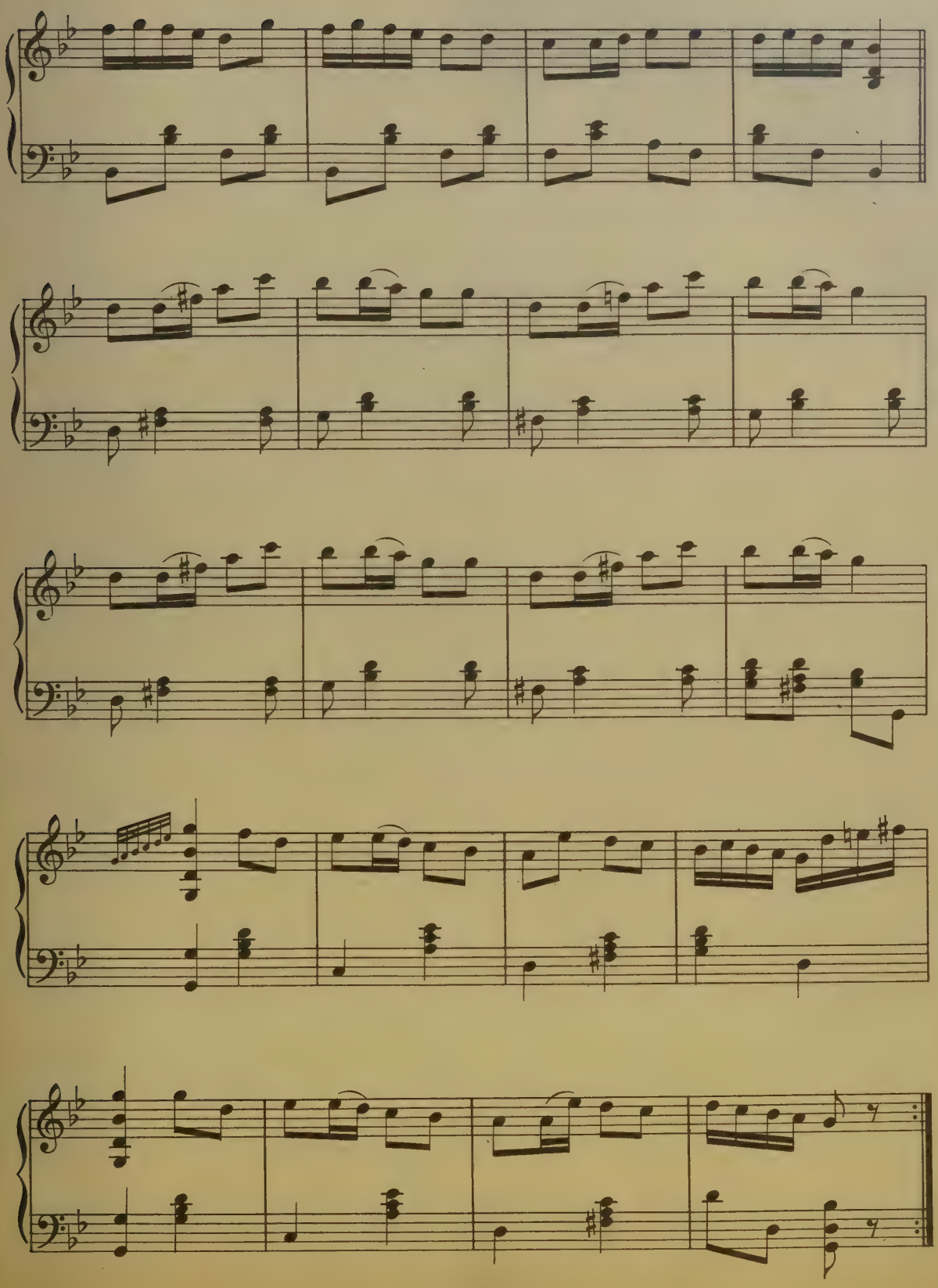
13. Boy who is special leader now faces group and dancers follow him with side cut step as he winds in a serpentine wherever he wishes to go.
Side cut step is started by leader and others join in with foot swinging in same direction as they pick up the rhythm.
Side cut step: Weight on left foot and right slightly raised to side.
Right cuts left sideways..... ct. 1
Run on left and then right..... cts. and 2
Repeat alternately cutting toward the left and right.

Katerina

Ukrainian

Music is repeated until dance is finished.





KOLOMYKA

Ukraine

There are several versions of this dance. The one given is for one couple and most commonly known in southern Russia. A second version was seen among Galician Huzulians for four couples as danced in the mountains of Subcarpathian Ruthenia.

COUPLE DANCE

FORMATION: The two dancers enter with girl dancing backward and boy forward at they describe a circle counterclockwise to finish in the center. Partners face and are three feet apart.

1. Entrance Step: Hands are joined with partner. Elbows are held high as alternately the girl draws the right and left hand back to the shoulder. The boy's movements are the reverse of those of his partner.

GIRL: Step backward on R and draw with her right hand the left hand of the boy to her R shoulder.....ct. 1

Close left foot to right.....ct. 2

Rise on toes and heels sink.....ct. 3

Hold.....ct. 4

Reverse turning toward girl's left as she draws backward with her left hand.

Repeat alternately right and left with the boy following the girl as he begins forward left.....8 meas.

The dancers move counterclockwise and finish in the middle of the dancing space.

2. Partners hook R arms with L hand high for a turn in place.....4 meas.

Partners hook L arms with R hand high and reverse turn in place.....4 meas.

TURNING STEP: Weight on R foot, hop on R.....ct. "and"

Step forward on L foot.....ct. "1 and"

Step forward on R foot and hold.....cts. "2 and"

Repeat, keeping the left foot forward and always hopping on the R foot.

Reverse turn is executed also with left foot always forward and the hop on R foot.

3. Man has lady on his right. Both face forward in same direction. Man places R arm around partner's waist and his L hand is at waist. Lady places L hand on nearer shoulder of man her R hand is at chest holding beads. The two dancers now describe a circle moving counterclockwise, with a brush step forward as they advance.

Brush Step: Both step forward R.....ct. 1

Both step forward L.....ct. "and"

Both step forward R and at the same time brush L foot forward without lifting high from the floor. This is a quick snapping forward of the left with knee straight.....ct. 2

Repeat alternately beginning R and L.....8 meas.

(The steps forward R, L, R are a very light running movement.)

4. Partners keep the same position as they describe a second large circle counterclockwise with pas de basque alternately R and L.....8 meas.

Pas de Basque: Leap from L onto R foot.....ct. 1

Step forward on L placed in front of R.....ct. "and"

Transfer weight back on R.....ct. 2

(With high knee bending toward chest by man, the lady does these high pas de basques, or waltz balance steps, less vigorously.)

Repeat alternately beginning the leap toward R and L.

5. The dancers finish in the center of the space. Man faces the girl with R shoulder touching her R. Both hands are joined with partner. Elbows are bent and lifted to shoulder height. Turn in place clockwise with low accented run.....4 meas.

Reverse to turn counterclockwise (L shoulder to L shoulder).....4 meas.

Accented Run: A low leap forward from L to R foot.....ct. 1

Step forward on L.....ct. "and"

Step forward R and hold.....ct. 2

Repeat alternately beginning R and L.....4 meas.

(A lift from the floor is essential and the knees are kept soft.)

6. Partners separate moving backward away from each other. L hand is low at side. R hand is raised diagonally upward.

L toe taps in front of R.....ct. "and"
Transfer weight back to R.....ct. 1
Continue tapping with L as if pushing backward R.....4 meas.
Reverse arm position and tap with R moving backward L.....4 meas.

7. Partners continue to separate with same step as 3 moving backward with alternate extension forward R and L.....8 meas.
Hands are at waist or folded on chest.

8. Both dancers face front about 12 feet apart. The outside hand is raised diagonally upward. The hand toward the partners is at the waist. Partners move toward each other tapping with the toe of the inside foot and transferring weight back onto outside foot. Tap on ct. "and." Transfer weight back on even count.....4 meas.
With 2 high knee bendings as the two dancers pass (lady in front) each bends inside and then outside knee with high spring.....cts. "and 1"
Continue having passed (with reversed arm position so that outside hand is high) to tap with new inside foot on ct. "and" and transfer weight back on outside foot on each count.....4 meas.

9. Return to pass with lady in front of man with same step as 8. After passing, partners keep close together.

10. Repeat 2. with quickening tempo.

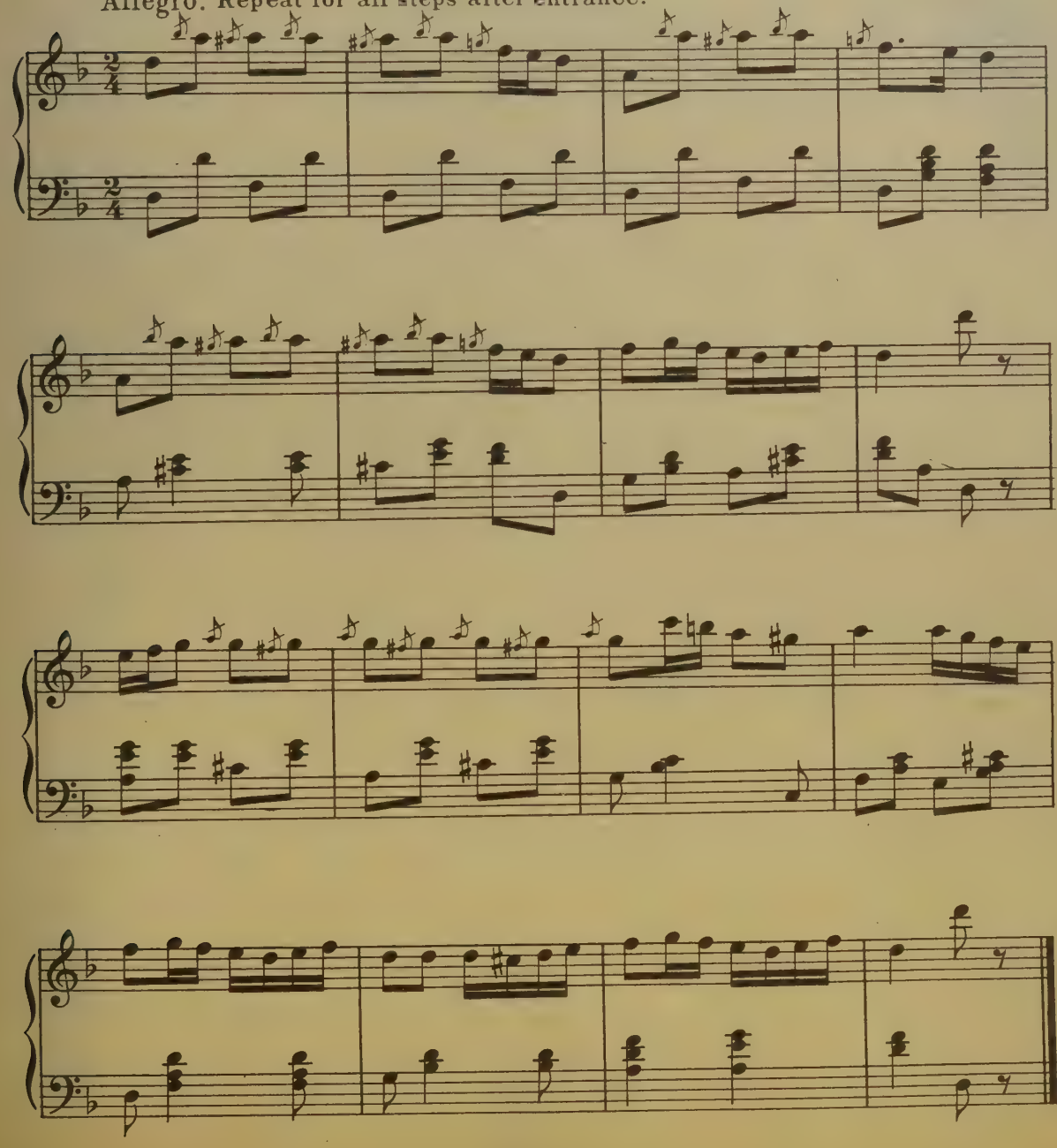
The mountaineer's dramatic version included more definite difficult figure formations and ended with a competition between the men for the most popular girl. The chosen maiden and her partner were left in the center of the circle when the dance was finished. They improvised steps. Then a second boy jumped into the ring and with high leaping and stamping pushed the first partner aside. This competition ended with the best man reserved as the last to win the wild applause of those watching.

Kolomyka

Ukraine

Entrance

Allegro. Repeat for all steps after entrance.



FOLK DANCES FOR SENIOR HIGH SCHOOL COLLEGE AND UNIVERSITY

Ceremonial

Ampleforth Sword Dance - England

Arkon - Ukraine

Country Gardens - English Morris

Advanced Trade Dance

Debnarskey Dance (Hoop Makers) - Germans in Czechoslovakia

Advanced Character Sketches

Chumak - The Merchant - Ukraine

Honta - Ukraine

Sword Dance - Ireland

Lezginka (Sword Dance) - Circasian

Odzemok - Slovakian Shepherd

Advanced Couple Dance

Kozak - Ukraine

Schuhplattler - Austrian Tyrol

Advanced Group Dance

Zaporozhets (Sword Dance) - Ukraine

An increasing amount of attention should be given to enrichment of the background in the advanced study of folk dances. The references in the appendix are only a beginning.

Sword in Lock ready for wheel step.

Swords should be made of pliable wood and very thin. They are about 33 inches long which includes a flat six inch hilt. The hilt is slightly shaped for grasping. The sword tapers from a width of two inches to a broad point of one and a half inches.

AMPLEFORTH SWORD DANCE

English

This dance was studied under Cecil Sharp at Cheltenham, England. On my second trip to England, I saw the same dance done by a group of twelve year old school boys at the very interesting suburb of London called Hackney. The dance with the dramatic dialogue is given in Cecil Sharp's "The Sword Dances of Northern England," Part III. Of all the English Sword Dances, the Amplefoth Sword Dance is most intersting because the words of the traditional drama associated with the dance have not been lost. The circle for the dance is made and all the steps are done at the end of Part IV of the play. Again at the conclusion of the drama, a figure or two of the dance is done. In his introduction to the "Sword Dances", Cecil Sharp compares the Ampleforth Play to another folk play. "In both dramas we have a hand-in-hand dance in a ring with the brandishing of swords; a marriage or courtship between two characters, one of whom is dressed in woman's clothes; the killing of a man who has miraculously grown up in the course of the Play; a lamentation and mock funeral service; the restoration to life of the slain man; and finally, on the conclusion of the ceremony, a communal feast." A careful study of the entire Introduction to Cecil Sharp's collection of Sword Dances, Part III is necessary for an understanding of the Ampleforth Dance. The book is published by Novello and Company, London, or may be ordered from Gray & Co., Publishers in New York City.

I. Six dancers form a circle, numbered as in diagram.

Walk clockwise around the circle, each carrying his sword in the right hand, and beat the swords in the center peak ..... 4 meas.

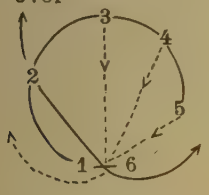
Dancers make a half turn R to walk in the reverse direction again clashing in the center ..... 4 meas.

II. The six dancers with a smooth run, lifting the foot but very little from the floor, move clockwise with the swords joined. Each dancer dropping his own sword back over his R shoulder, reaches forward to grasp the tip of the sword of the dancer in front of him with his left hand ..... 4 meas.

Continue the run and movement of the circle clockwise as all bring the handle of the sword of the right hand to the left shoulder by lifting the right hand over the head ..... 4 meas.

III. At the end of II the dancers numbered 1 and 6 have their backs to the audience or top of the set.

Nº 2 is 4th man over



The sword between dancers 1 and 6 is lowered. Dancers 5, 4, and 3 are led by Nº 5 over the lowered sword and turn R around Nº 1 to return to place.

Dancer Nº 2 follows Nº 3 over the sword but turns left around Nº 6.

Nº 6 leaps over the sword and turns counter clockwise into position.

Nº 1 stands and draws Nº 2 into place. All retain grasp on two swords.

All of III is repeated five times as numbers 2, 3, 4, 5 and 6 each lower the sword between themselves and the right hand neighbor. Each time the fourth man over turns L instead of R.

IV. Numbers 1 and 6 now raise the sword between them in an arch (instead of lowering as in III).

Numers 5, 4 and 3 pass under the sword to be led by 5 to the R around Nº 1.

Numer 2 turns left around Nº 6.

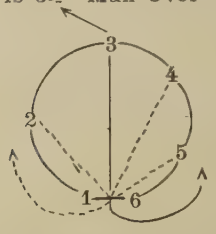
Numer 1 turns clockwise to help Nº 2 into position.

Numer 6 turns counter clockwise.

All of IV is repeated five times as numbers 2, 3, 4, 5 and 6 raise their sword in an arch with their right hand neighbor. Each time the fourth person passes under and turns L instead of R.

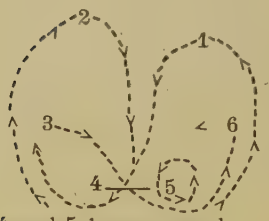
V. Number 1 and Nº 6 lower the sword between them. Numbers 5, 4, 3 and 2 leap over the sword with numbers 5, 4 and 2 turning to R around Nº 1 but Nº 3 (who is the third dancer to jump the sword) turns left around Nº 6. As Nº 2 jumps over the sword. Nº 1 passes left hand over the head and Nº 6 jumps over the sword with a turn counter clockwise. All of V is repeated five times as numbers 2, 3, 4, 5 and 6 lower the sword between themselves and the right hand neighbor. Each time the third person to jump turns left instead of R after leaping over the sword.

Nº 3 is 3rd Man Over



VI. Number 1 and Nº 6 raise the sword between them to make an arch under which numbers 5, 4, and 2 pass. Numbers 5, 4 and 2 turn right around Nº 6. When Nº 2 has passed under the arch, Nº 1 turns about clockwise, and Nº 6 turns about counter-clockwise. VI. is repeated five times, numbers 2, 3, 4, 5 and 6 making arches with the neighbor on the R. Always the third man to pass under the sword turns left instead of right.

VII. Double-Over.



4 and 5 lower sword
Nº 4 makes no turn

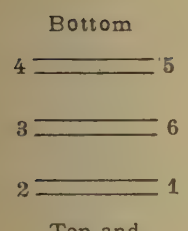
Nos. 4 and 5 stoop down and lower the sword between them as in the diagram. Nos. 1 and 2 advance side by side and leap over the sword followed by Nos. 6 and 3. Nº 5 then leaps over the sword, turns to his left into place. Nº 4 simply stands in place. The figure is repeated five times with swords lowered by Nos. 5, 6, 1, 2 and 3 with the right hand neighbor.

VIII. Double-Under.

The diagram of dancers is same as in VII but the figure begins with sword raised in an arch to be passed unden instead of jumped. Nos. 1 and 2 pass under first with Nº 1 turning to his left and Nº 2 to his right. After passing under the sword, Nos. 1 and 2 face each other and raise the sword between them high enough to pass it over the heads of the others. When Nos. 6 and 3 have passed under the sword, Nº 4 turns clockwise and Nº 5 turns counter clockwise. The figure is repeated five times with Nos. 5 6 1 2 and 3 raising the sword with the right hand neighbor.

IX. Plaiting is done as follows:

All release the point of the sword held in the left hand and stand as in the diagram. Each dancer holds the sword of his partner opposite him so that two swords of each couple are parallel.



A. First Couple (Nos. 1 and 2) and Second Couple (Nos. 3 and 6) now exchange places with the running step which continues throughout the dance. The couple nearest the top moves toward the left as the instructor faces the group.

The other couple in an exchange of position moves first toward the right. With four running steps the couples go into the open position and with four running steps they return into the column having exchanged places. This is really a pushing and pulling of partners as the lines open and close.

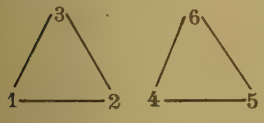
At the same time the bottom couple (Nos. 4 and 5) spin twice under their swords. Both turn outward in a complete turn away from each other and do not release grip on either sword.

B. The couples now in the second and third position at the end of A exchange places in the pushing and pulling manner described in A. At the same time, the couple at the top of the set spin twice as described in A.

IX. is repeated until all dancers are in original position. Note that first the bottom couples spins and the next time the top couple and so on until all are back in place.

X. Waves-of-the-Sea (or the Roll) has couples arranged as shown in diagram IX for Plaiting. Dancers are in the same positions as shown in the diagram of IX. First couple changes places with second couple, Nos. 3 and 4 moving toward the top of the set and Nos. 1 and 2 move toward the bottom of the set. These two couples continue on their way bringing the others into the progression. The dancers moving toward the bottom of the set raise swords. Those moving toward the top of the set always pass under. Throughout the figure, all "spin" as they move by making a whole turn in four steps as they change places. In moving toward the bottom of the set, the spin is turning toward your partner. In moving toward the top of the set, the spin is turning away from your partner. Upon reaching the top or bottom position, a couple is neutral for 4 steps as they spin in place and in the opposite direction to that in which they had been turning.

XI. The Three Reel requires the six dances to form in two small circles of three each as in the diagram with swords between the dancers.



A dancer's own sword is the one grasped in his right hand.

№ 1 raises his own sword. № 3 passes under the raised sword, turns to his left around № 2 and returns to place. When № 3 has passed under the sword, № 1 moves counter clockwise around Nos. 2 and 3 and returns to his place. At the same time № 2 makes a whole turn counter clockwise. This movement is repeated twice as Nos. 2 and 3 in turn raise their swords. The figure is executed in the same manner at the same time by dancers numbered 4, 5 and 6.

As the figure is done, the two circles of three dancers may move clockwise around each other.

The leader gives a signal when both groups of three have finished and all six form a circle. All face clockwise and carry the sword in the right hand vertically against the right shoulder, all run lightly around the circle until the end of the phrase.

XII. The Ring as desribed in II

XIII. Third Man Over as described in V.

XIV. Nip-it Lock. All raise their arms to make a whole turn clockwise (toward each dancer's L) and have two swords crossed in front of each man with R hand on top of left. The sword in the R hand is then slipped under its nearest neighbor and the sword in the left hand will be over its near est neighbor. This locks the swords in a frame. The dancers run in place as the Lock is made.

XV. The Wheel. All run clockwise behind dancer Nº 1 who raises the Lock in his R hand above his head. Nº 1 passes it to Nº 5 and all pass overhead until the Lock is again held by Nº 1 who continues to hold it aloft until the end of the phrase. The circle continues to run clockwise.

XVI. The Rose - differs according to whether the dance is being done as a part of the play or separately.

The description is as given by Cecil Sharp on page 69 of "Sword Dances of Northern England," Part III:

"When the dance only is done, the figure is performed as follows: The leader places the Lock on the ground in the centre of the ring, and all dance round, clockwise (4 bars). The dancers then clap three times, on the two beats of the fifth bar and the first beat of the sixth; while the Clown, after throwing down his sword, claps three times on the second beat of the fifth bar and the two beats of the sixth. All now stoop down, raise the Lock to waist-level, each holding the hilt of his own sword in his right hand, and, on the second beat of the last bar, smartly draw their swords from the Lock."

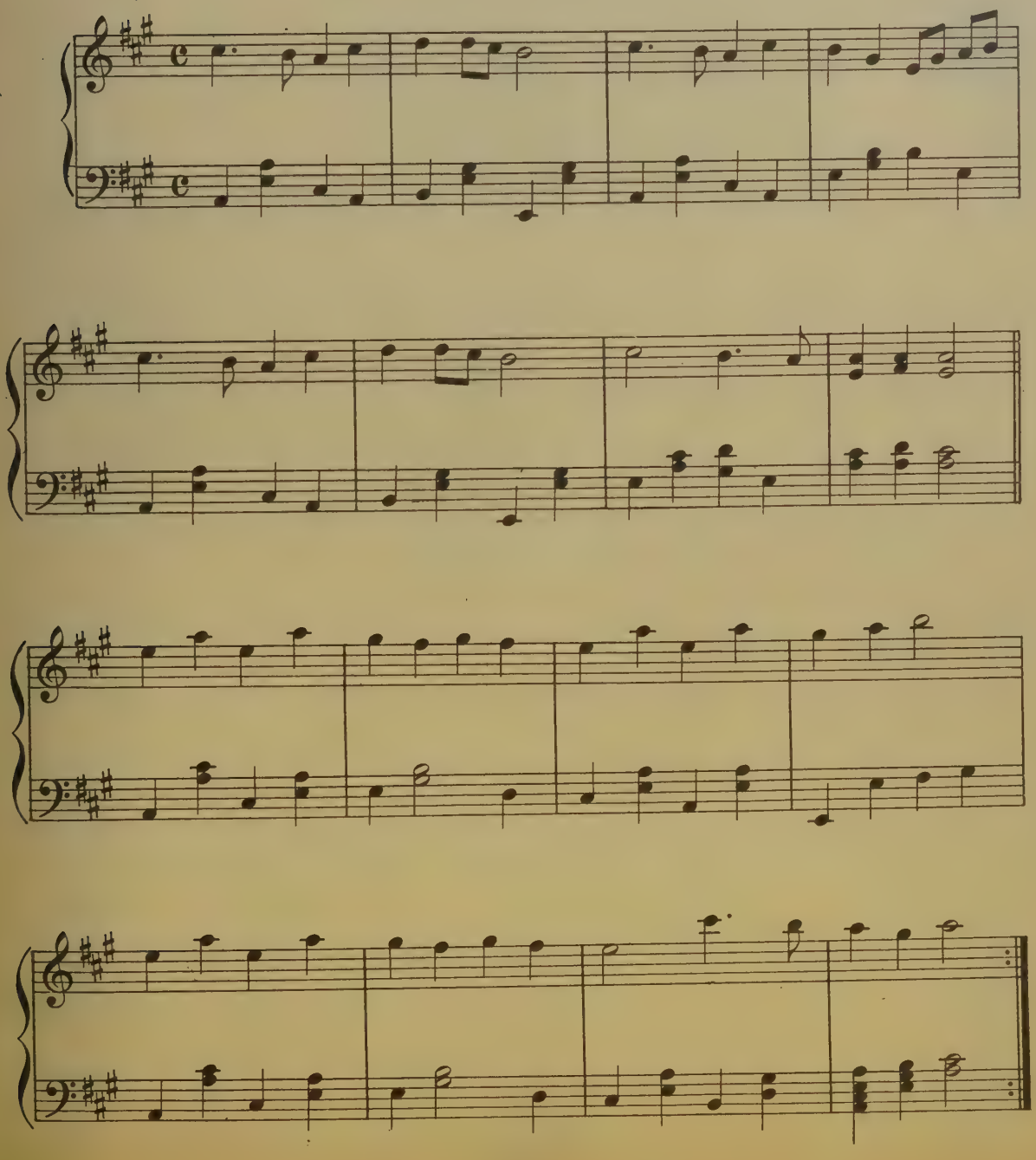
When the dance is performed as an integral part of the Play, the Rose is executed as follows.

"An outsider, in ordinary dress, enters the ring, and the Lock is placed round his neck. The dancers now walk round, clockwise, each holding his own hilt in his right hand (4 bars). In the fifth and sixth bars the Clown and the dancers each clap three times in the way described above. At the beginning,

of the seventh bar all dance round, clockwise, each holding the hilt of his own sword in his right hand, and, on the second beat of the last bar of the strain, draw their swords smartly from the Lock. The man in the ring at once falls to the ground and feighns death, while the dancers, terrified at what they have done, run away and hide themselves, leaving the Clown and the dead man alone on the stage."

Ampleforth Sword Dance

English



ARKON

Ukrainian Ceremonial

A simple version of this same dance was learned in Prague but it lacked the authentic character and interest of this version which was done only by the men in a colony of Ukrainian students in Podebrady, north of Prague. The circling and particularly the stamping indicate that this dance of spring festivals in the church yards was similar to the Swedish Seven Jumps. The circle is in worship of the sun and the stamping is done to awaken the spirit of fertility.

A leader, either in the center or among the dancers forming the circle, calls the directions for the dance. All have hands on shoulders of neighbors in a complete circle. In the picture, the ring has been broken to indicate the leader who is wearing a national costume in the center rear.

The Ukrainian costume worn in this dance consists of high red or black boots, soft woolen breeches tucked into the boots and a gaily embroidered leather vest. That embroidery may be appliqued leather upon a white skin or be a pattern worked in bright colored yarns. The long sleeved white shirt has a high collar decorated with cross stitch as are the cuffs and a large rectangle over the chest.

Before the music begins, the circle establishes its rhythm by swaying to the R and L alternately. The musicians with their guitars then start the melody on call for "Circle" by the leader.

1. Call for Circle.

Step sideways R.....ct. 1 and hold

Cross L in rear of R.....ct. 2

Step sideways R.....ct. and

Swing L in front of R.....ct. 3 and

Step on L and swing R in front.....ct. 4 and

Repeat always moving R and stamping with R on ct. 1.....8 meas.

2. Call "Two goes well for grandfather."

Repeat 1 with circle moving R and two stamps on R for "ct. 1 and" with free leg swinging and long side steps.....8 meas.

3. Call "Three I say for the musician."

Repeat 1 with three stamps on R to start movement on first count.....8 meas.

4. Call "Two big and three little."

Step R and swing L across.....cts. 1 and

Step L and swing R across.....cts. 2 and

Stamp on R three times.....cts. 1 and 2 and hold

Repeat step for 8 measures.

5. Call "Shepherd."

Moving sideways right, jump from both feet and in deep knee bend squat with knees wide apart.....ct. 1 and 2

Stretch knees.....ct. 1 and 2

Stamp R.....ct. 1

Stamp L.....ct. 2

Stamp R three times.....ct. 1 and 2

Repeat all for.....8 meas.

6. Call "Galop all."

With R crossed over L, 2 galops L.....1 meas.

With L crossed over R, 2 galops R.....1 meas.

Stamp R.....ct. 1

Stamp L.....ct. 2

Stamp three times on R.....cts. 1 and 2

Repeat all for.....meas.

7. Call "Clicking hoofs."

Circle moves R with hop on L for each count and strike R heel against L.....4 meas.

8. Call "Shepherd and Click."

Moving sideways R, jump to deep knee bend.....cts. 1 and 2

Stretch knees and hop on L clicking R against L.....cts. 1 and 2

Repeat for 4 meas.

9. Call "Cross and Shepherd."

Alternately cross R over L and reverse four times.....2 meas.

Squat to deep knee bend and quickly stand.....cts. 1 and

Stamp R.....ct. 2

Stamp L.....ct. and

Stamp three times R.....cts. 1 and 2

Repeat for 8 meas.

10. Call "Cross and Click."

Step R.....ct. 1

Cross L rear.....ct 2

Hop on L and click twice with R heel against L.....ct. 1 and

Hop on R and click twice with L heel against R.....ct. 2 and

Repeat for 8 meas.

11. Call "Father sleeps."

Repeat first step very softly.....4 meas.

Call "Wake him up."

First step with heavy accent on R.....4 meas.

12. Call "Do your best."

Moving sideways R, three jumps sideways in squat position.....cts. 1 and 2 and 1

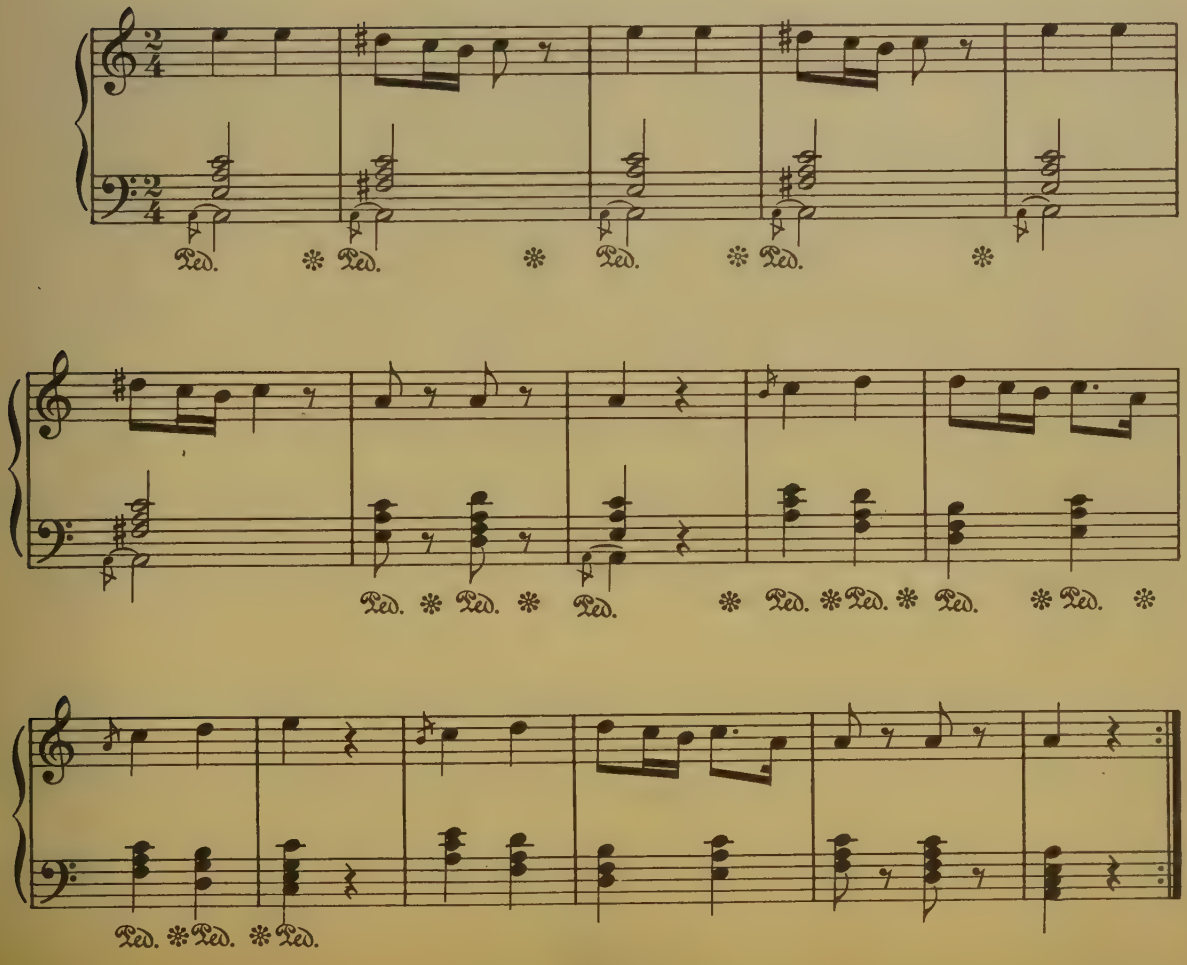
On second count of second measure, jump high in air and come to squat.

Repeat.....8 meas.

Tempo of the music increases and the leaps are made as high in the air as the dancers can jump. Fancy clicking of the heels in the air may be a finishing touch as the spectators cheer and call "Bravo, bravo."

Arkon

Ukrainian Ceremonial



Members of the English Folk Dance Society.

COUNTRY GARDENS

English Morris Handerchief Dance

INTRODUCTION MUSIC:

Each dancer carries a white handkerchief held by a corner in the right and another in the left hand. The dancers are facing front and numbered as in diagram.

5 6

3 4

1 2

INTRODUCTION - 4 measures.

Dancers stand in place and may mark the rhythm with a slight lifting and lowering of the heels. On the 3rd count of the fourth measure, all jump to land lightly on both feet as arms swing forward - upward with the handkerchiefs above the head.

1. A - Music.

Dancers are all facing front and numbered as in diagram for introduction.

A. Moving forward, the free foot swings in front with a fairly straight knee.

Step L, R, L and hop on L with R forward.....1 meas.

Step R, L, R and hop on R with L forward.....1 meas.

The hands swing down on the first count of first measure and forward to shoulder height on third count of first measure. Hands swing down on the first count of the second measure and forward to shoulder height on the third count of the second measure.

B. Moving backward.

Step L and hop on L with R foot forward. Then step R and hop on R with L foot forward.....1 meas.

Then jump and land on both feet making a half turn R to face the bottom of the set.....1 meas.
At the same time:—
Hands swing in two inward circles above the head on first and third beat.....1 meas.

Hands swing down to sides and then above head.....1 meas.

Repeat all of 1 facing bottom of set and finish with the jump as the two files face each other.

5 6

3 4

1 2

2. B - Music.

(a) Chorus - Hand Striking is repeated between all figures.

Dancers strike their own hands together twice on counts 1 and 2. Strike right against partner's right on count 3 and hold during count 4.....1 meas.

Dancers strike their own hands together twice on counts 1 and 2. Strike left against partner's left on count 3 and hold during count 4.....1 meas.

Dancers strike their own hands together twice on counts 1 and 2. Strike R against partner's R on count 3 and hold during count 4.....1 meas.

Each swings both hands down to sides and then high above the head.....1 meas.

At the same time during the chorus hand striking the dancer executes:

Hop 4 times on left foot.....1 meas.

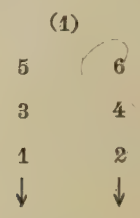
Hop 4 times on right foot.....1 meas.

Hop 4 times on left foot.....1 meas.

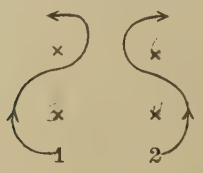
Both feet together on counts 1 and 2 and jump landing on both feet on counts 3 and 4.....1 meas.

(b) Dancers all face top of the set in two files for a half chain.....4 meas.

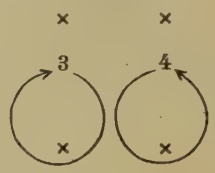
Dancers begin in the positions (1) to finish in the positions (2) for half chain.



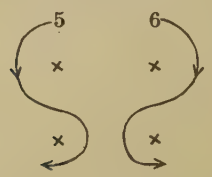
Course of Dancers 1 and 2



Course of Dancers 3 and 4



Course of Dancers 5 and 6



During the half chain the step with feet and the arm swinging is the same as in forward and back or 1, A and B.

Repeat B music as Hand striking Chorus is repeated (a) and a second half chain (b) so that dancers finish in original positions.....8 meas.

Numbers 1 and 2 turn outward in beginning the figure eight. Numbers 5 and 6 also turn outward and travel the path of 1 and 2 in first half-chain.

3. C Music - 8 measures. A complete chain is described with the same execution of hands and feet as in two half chains of 2.

4. B. Music is repeated and hand striking figure is done twice.....8 meas.

5. A Music is repeated.....8 meas.

Cross Over Step has same foot and hand swinging as in Down and Back or 1, A and B.

The figure of 5 is executed as follows:

Each dancer crosses passing right shoulder to right into the position of his partner.....2 meas.

Each turns facing partner with the two circles of hands above head and jump as hands swing down and high.....2 meas.

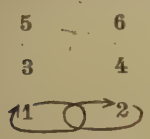
All of Step 5 or Cross Over is repeated to finish in original positions.

6. B music for hand striking twice.....8 meas.

7. C music is repeated.....8 meas.

Back to Back Step has same foot and hand swinging as in Down and Back or Step 1, A and B.

The figure of 7 is executed as follows:



Partners advance with right shoulder to right shoulder, circle around each other in the middle and move backward into home position passing left shoulder to left.....4 meas.

Again partners advance but left shoulder to left circle around each other to retire backward into home place passing right shoulder to right.....4 meas.

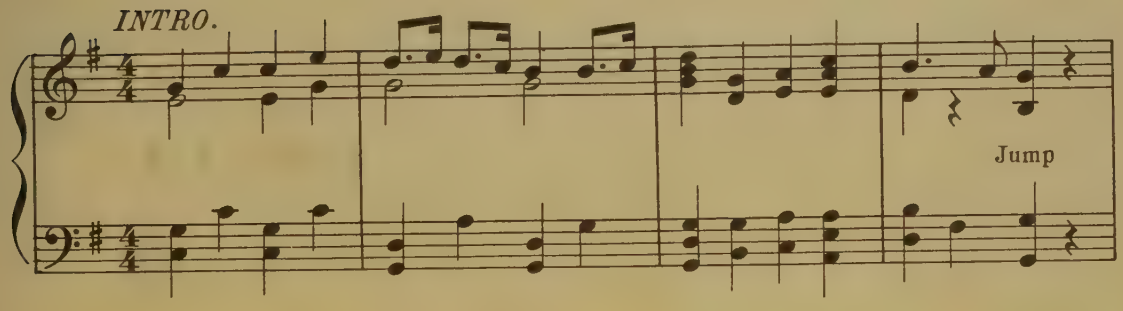
When moving backward, handkerchiefs circle above head, then swing down and up.

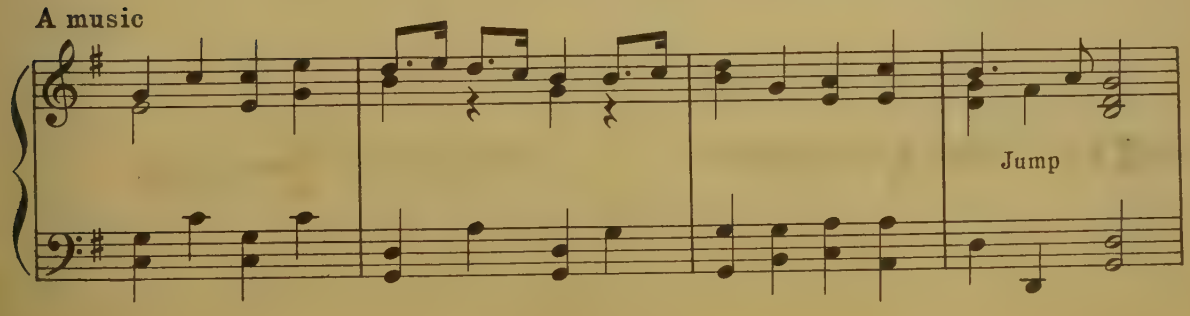
8. Repeat B music.....4 meas.

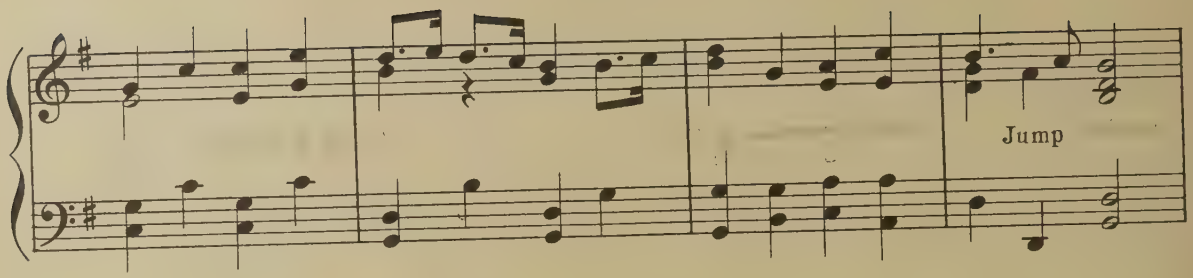
Hand striking twice to finish with all facing top of set on first beat of measure 8. On third count of eighth measure, all swing handkerchiefs above head and on jump call "Hey."

Country Gardens

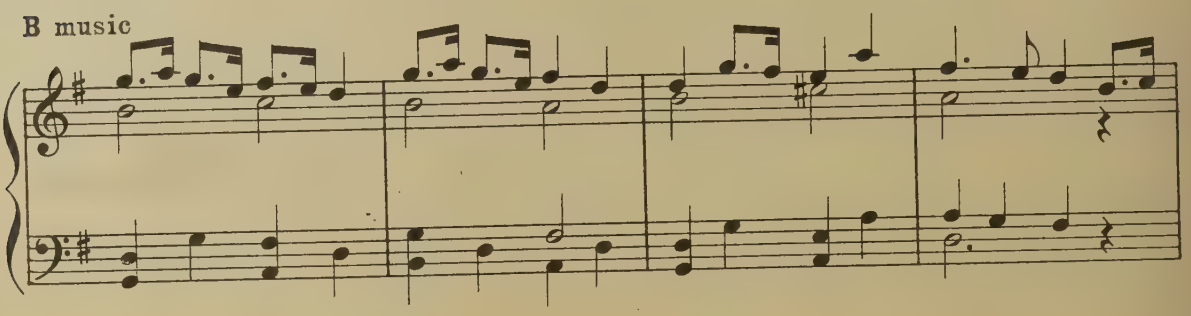
English Morris Handkerchief Dance



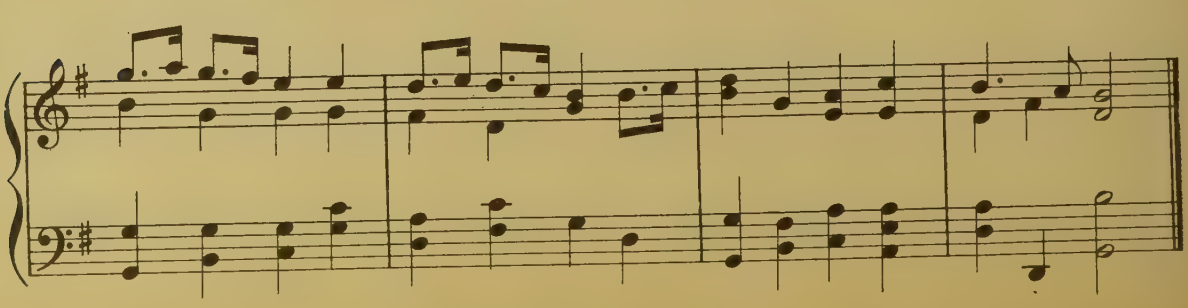




B music



C music



DEBNARSKEY DANCE
of
HOOP MAKERS

German Dance
from
Banska Bystrica
Slovakia

Debnarsky Dance means "Dance of the Hoop-Makers" and was done by those who made barrels. This dance is done by a definite team of five or nine men in a small village near Banska Bystrica in Slovakia. At one time that section was famous for silver mines which have now been closed. German miners came into Slovakia and left this dance which is now known only to the team which jealously guards the tradition. The Y.M.C.A. secretary in Banska Bystrica arranged with the village schoolmaster for a demonstration. I made the long journey from Prague to Slovakia and walked for several hours back into the hills over a muddy road only to find the men were away from the village cutting wood in the forest. A second trip proved successful but even then I was unable to secure the melody played by an old accordion player and fiddler. Later I hope to secure the original melody but for the present I have substituted an old German folk melody similar in tempo and feeling.

Black caps of the design show in the illustration fitted closely. Ribbon bands were worn diagonally across the chest with red and blue stripes as shown painted on the long pliable wooden sticks used as hoops. The smaller circle hoop also had diagonal red and blue bands and a glass of wine. The dancers wore no other distinctive points of costume. The setting was in a cobblestone courtyard of an inn.

The hoops should be about eight feet long, half an inch wide and thin enough to be so pliable that the two ends may be held in one hand without breaking.

Four dancers enter with long hoops between them. Each grasps one end of his own hoop in his L hand and gives the other end to his left hand neighbor as they stand in a circle facing inward. The leader then faces forward with two hoop ends crossed on his chest. He is numbered 1. № 2 is behind the leader a little to the R and Number 4 also a little behind Number 1 and even with Number 2 but a little to the left of Number 1. Numbers 2 and 4 are about four feet apart with R hand slightly forward holding two hoop ends and left hand slightly in front of left shoulder holding two loop ends. Number 3 faces forward as the last dancer and has his two hoop ends crossed in front of his chest.

A fifth dancer waits outside the group among the spectators. This dancer has a small completely bound circle or barrel hoop about two feet in diameter. The bottom is flattened with a glass of wine placed in the center.

1. The four dancers enter with hoops in large half circles or arcs above their heads. The step is small quick two steps alternately R and L as they are led counter-clockwise around a large circle. This entrance may be done with the dancers turning R about as they go around the circle and then turning L about to unwind as they follow the leader. Turning may be omitted and the leader simply takes the group around a large circle ..... 8 meas.

2. Each dancer takes both ends of his own hoop in his L hand and with a strong stamp, the dancers continue counter-clockwise around the circle. The short quick two step continues. R hand is at hip ..... 8 meas.

With a stamp, the dancers face left in a half turn to move clockwise around the circle ..... 8 meas.

3. The four dancers now face toward the center of the circle as they retain in the left hand one end of their own hoop and give the other end to the left hand neighbor. The quick two step continues. A winding under the arches is done as follows:

Numbers 1 and 2 raise the hoop between them. Number 4 passes under first, turning toward the R around Number 1 followed by Number 3 and 2. Number 1 then passes his hoop over all the others. Next, Numbers 1 and 4 make the arch for Number 3 to lead through and turn R around Number 4 who lifts his hoop over all. Then Number 4 and 3 make the arch with Number 2 leading through. Finally, Numbers 2 and 3 make the arch with Number 1 leading through.

4. All the dancers face the center and alternately balance R and L for 4 measures by stepping R, closing L to R, rising on toes and heels sink. Repeat alternately R and L.

The next movement resembles jumping rope as the hoops swing down and are quickly raised.

Numbers 1 and 2 lower the hoop between them and Number 1 turns R to jump over the hoop and quickly lift both hoops which he grasps high over his head to continue his turn until he faces the center of the circle.

Next Numbers 2 and 3 lower the hoop between them. Number 2 skips over and turns R under both hands raised high.

Then Numbers 3 and 4 lower hoop. Number 3 skips over and turns R.

Finally Numbers 4 and 1 lower the hoop between them and Number 4 skips over to turn R as before.

5. All the dancers face center and then make a complete turn left about to again face the center with a locked frame. The quick two step is continued with an accent on the first beat. The circle moves counter-clockwise holding the frame ..... 8 meas.

With a strong accent on the first beat, the dancers face right about to move clockwise around the circle still holding the frame ..... 8 meas.

6. Dancers now place the frame on the floor and each man dances at the intersection of the two hoops before him. Hands are on the hips. Hats are placed on intersection points. The step is started with a loud clapping of the hands on the first beat of the phrase and the clicking of the heels as follows:

Step R and strike L heel against R cts ..... 1 and

Step sideways L and then strike R heel against L cts ..... 2 and

Continue alternately R and L ..... 4 meas.

On the first beat of the 5th measure, all clap and dance counter-clockwise around the frame on the floor. The heel clicking step is continued as they advance half way around the circle ..... 4 meas.

7. All clap once and continue heel clicking in place for ..... 4 meas.

All clap once and advance counter-clockwise with heel clicking to original position ..... 4 meas.

8. All put on hats and continue heel clicking in place ..... 2 meas.
Pick up frame and continue heel clicking in place ..... 2 meas.
Unwind the frame by turning R about and form a single circle all facing the center..... 4 meas.
Advance counter-clockwise with quick two steps. Each hoop is an arc between dancers.... 4 meas.

9. Repeat the dancing over the hoops as in Step 4.

10. Make frame by facing left about and lift it high in center as men close in and then drop back to widen the circle and lower the frame like a hugh basin touching the ground. Quick two step..8 meas.

11. Partially unwind the frame turning toward the R until the dancers stand with backs toward the center and men close together within the hoops which are lowered to the ground ..... 4 meas.
Wind turning toward the L to reform the frame held high in the center which the men are now facing ..... 4 meas.
Repeat all of Step 11..... 8 meas.

12. Completely unwind the frame turning R about and widen to form a single circle facing the center. The four men making the circle now alternately swing R and L foot in front of the supporting foot rising on the ball of the foot. The fifth solo dancer among the spectators now enters. All cheer and shout especially as the tempo of the music increases. The solo dancer comes to the center swinging his small hoop with its glass of wine slowly back and forth across his body as he alternately steps R and L swinging the free foot. Hoops are arcs between dancers..... 4 meas.

13. The dancers making the circle now continue as in Step 12.
The solo dancer swings his hoop in a large figure 8 across his body. The secret of not spilling any wine is to make the figure 8 very large and maintain a slow even rhythm. After that rhythm of the figure 8 is established, the solo dancer adds special leg movements.
Squat to a deep knee bend position ..... ct. 1
Stretching the knees, spring on R and bend L knee so that L foot swings high and across R knee ..... ct. 2
Continue the squatting alternately spring on R and L..... 8 meas.

14. Circle continues as in Step 12.
The solo dancer continues to swing the hoop in a big figure 8 but takes a side leaning rest position on left hand as a pivot. His legs are extended very straight and kept quite close together. He creeps around a circle having his left hand as a center pivot and his body as the revolving radius. Throughout, the swinging of the hoop with the glass continues and the crowd cheers as he performs this feat ..... 8 meas.

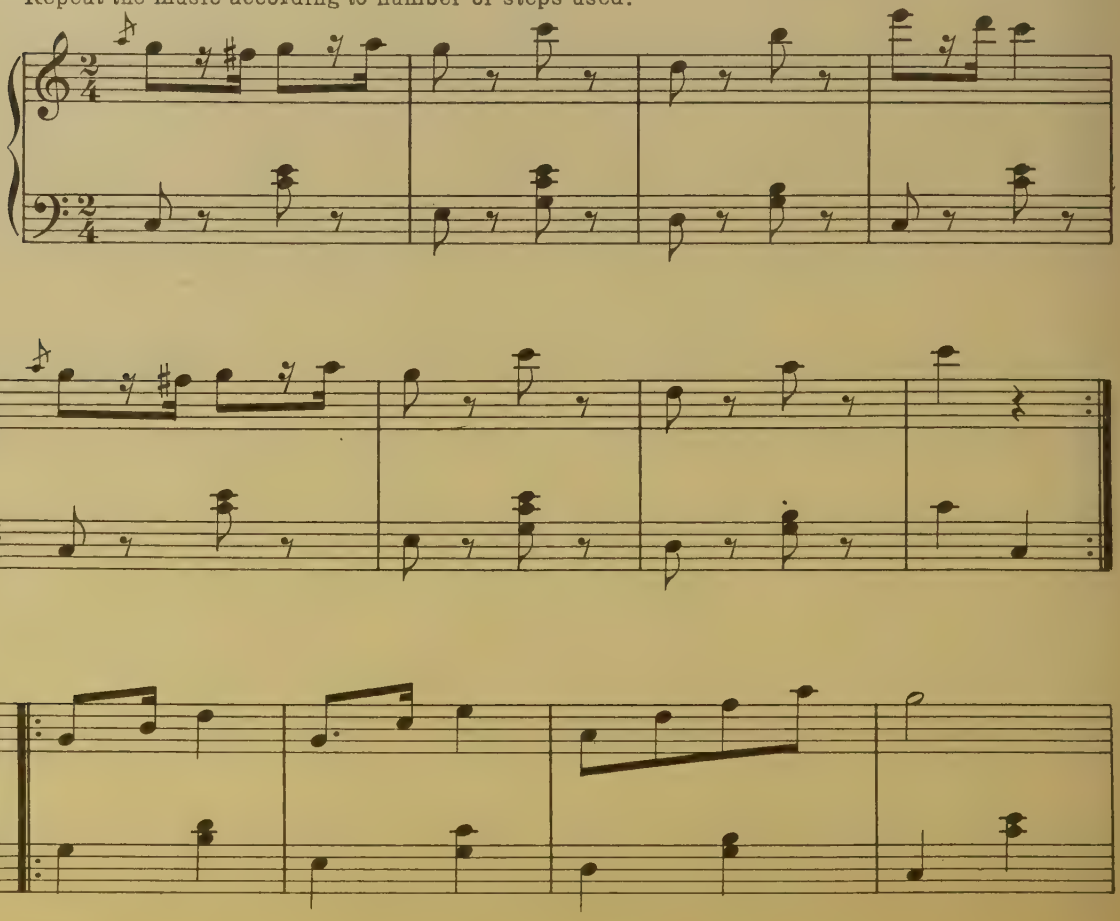
15. Four men of circle now make a frame by turning L about with the solo dancer in the middle swinging his hoop in a figure 8. The solo dancer may stand still or alternately swing R and L foot across the supporting knee.
The four circle dancers now Squat to a deep knee bend ..... ct. 1
Stretch knees and extend R forward..... ct. 2
Squat to a deep knee bend..... ct. 1
Stretch knees and extend L forward..... ct. 2
Continue alternately extending R and L..... 8 meas.

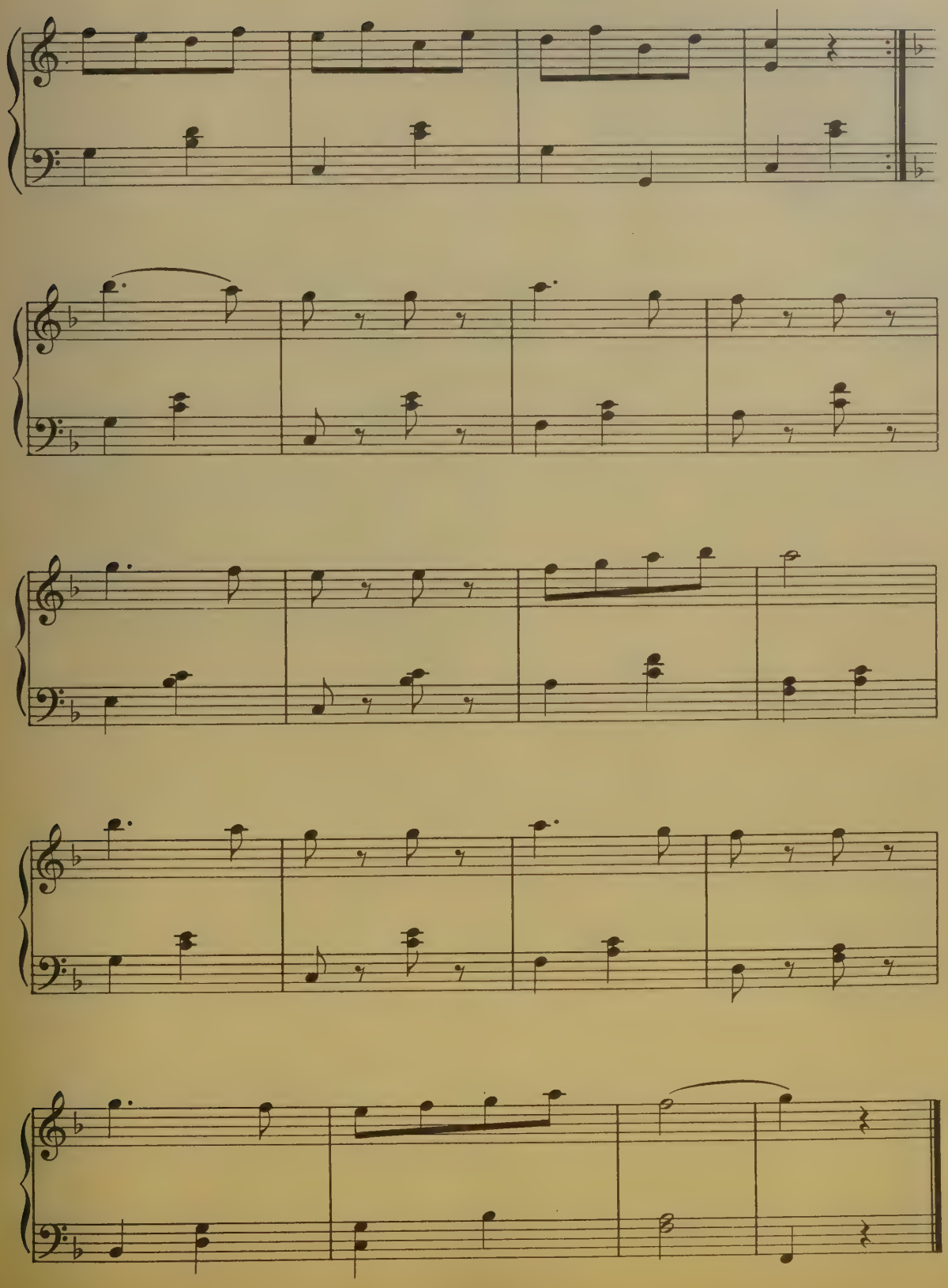
Exit. As frame is lifted and unwound from about the center man's head, the solo dancer leads the group out of the dancing space in a single file. Each man carries his hoop with both ends in his left hand. A quick two-step is used.

Debnarskey Dance

Dance of German Hoop Makers - Slovakia

Repeat the music according to number of steps used.





CHUMAK

The Merchant

Ukraine

The name "Chumak" is given to a merchant who crosses the steppes with wagon loads of homespun linen and skins to be exchanged for Crimean salt. This folk dance is the rollicking bravado of such a merchant who spent the money drinking at the inn and returned with no salt.

The dance is divided into three parts in order that separate parts may be presented if the entire character study is not practical.

PART 1

1. The merchant has a whip with a leather thong attached. He waves this whip above his broken rimmed straw hat. Left hand is at waist. He enters with high knee bending bringing the knees well up toward his chest as he runs in a large circle counterclockwise to finish in the middle of the space. Whip is vertical.....8 meas.

2. A. Moving sideways L, cross R foot over L and swing the L sideways with snap of knee and high fling.....1 meas.

Continue alternately crossing with the R and L. This is done with a hop on the foot which takes the weight as it crosses. A second hop is made on the same forward foot as the free foot swings to the side. The dancer lengthens the crossing of R over L each time in order to move sideways toward L. The whip is swinging in big circles overhead.....8 meas.

Hop on L and touch the pointed R toe in front of L.....ct. 1

Hop on L and extend R toe forward close to floor.....ct. 2

Jump from both feet landing with L pointed in front.....ct. 1

Hop on R and extend L forward.....ct. 2

Continue alternately pointing R and L foot in front as the dancer moves backward holding the whip low in front of the body and grasped by two hands.....8 meas.

During this step, move diagonally backward to center rear.

3. A. The dancer turns toward his R and makes a large circle counterclockwise as in 1. The step consists in circles outward alternately with R and L. This is a swaggering movement with shrugging of the shoulders. The whip is twirled in a circle low in front of the body.

Make an outward circle with L and close heels.....1st ct. 1 meas.

Make an outward circle with R and close heels.....2nd ct. 1 meas.

Continue these circles alternately L and R at the same time that the dancer advances around his circle.....8 meas.

3. B. Hop on L bending R knee upward. Head is thrown backward.....ct. 1

Place the R with the weight on R in rear of L. Body bends forward.....ct. and

Transfer the weight forward on L.....ct. 2

Transfer the weight back on R.....ct. and

The movement is a low bowing and is repeated alternately bending R and L knee upward.....8 meas.

The dancer moves directly backward.

4. A. Leap from L onto R foot as L shoulder is turned forward.....ct. 1

Describe a small outward circle with the forward L foot.....ct. and

The L cuts the R backward as weight finishes on R.....ct. 2

A second small outward circle with L.....ct. and

L cuts R backward as weight finishes on R.....ct. 1

A third small outward circle with L.....ct. and

L cuts R backward as weight finishes on R.....ct. 2

Continue alternately beginning leap on R and L with a turn of body so that alternately L and R shoulder are turned forward.

B. The dancer moves in a large circle counterclockwise.

Step forward on R with accent.....ct. 1

Bend L backward and swing L forward with straight knee as the R knee bends to squat and a short chug slide forward R.....ct. 2

Continue alternately beginning R and L.....8 meas.

The arms are crossed low in front of body.....ct. 1

Arms swing sideways and upward with straight elbows. Back of hand is forward.....ct. 2

PART 2

1. A. The merchant takes off his old straw hat and waves it above his head. The whip in his free hand is held on the hip.

Hop on R and brush backward with L toe swinging over R.....ct. 1

Hop on R and brush forward with L toe still crossed.....ct. 2

Hop on R and brush backward with L on L side.....ct. 1

Hop on R and brush forward with L on L side.....ct. 2

Hop on R and brush backward with L toe swinging over R.....ct. 1

Hop on R and brush forward with L toe still crossed.....ct. 2

Hop on R and brush backward with L on L side.....ct. 1

Step on L to finish the step.....ct. 2

Repeat alternately beginning hop on R and L foot.....8 meas.

B. Dancer puts on his hat and holds his whip low in front with a hand at each end for the rocking step in place.

Cross R over L with weight forward on R and L toe just touching close in rear of R heel.....ct. 1

Carry weight back on L with R toe pointed sharply just touching in front of L toe.....ct. and

Repeat alternately rocking forward and backward.....8 meas.

2. Hold whip as in 1. The dancer moves counterclockwise around a circle.

Step on R foot.....ct. 1

Bend L knee toward chest rotating the leg inward.....ct. and

Place L heel close in front of R toe with L toe rolled inward but without weight.....ct. 2

Roll L toe outward.....ct. and

Repeat alternately beginning step on R and L foot.....8 meas.

3. Dancer folds arms in rear of waist. Skip backward around a circle with knees well apart.....8 meas.

4. Click Step in a rest movement with arms as in 3.

Click R heel against L with low lift on ball of L.....ct. 1

Step in place on R.....ct. and

Step in place on L.....ct. 2

Step in place on R.....ct. and

Continue always striking R against L on first count.....8 meas.

5. The dancer moves forward counterclockwise around a circle. He twirls his whip behind his back.

Half knee bend downward of L and place R heel forward.....ct. 1

Stretching L, tap the lifted R toe smartly on floor.....ct. 2

Repeat alternately placing R and L heel forward.....8 meas.

PART 3

1. Both hands are extended forward shoulder height. Palms are down grasping the whip as the dancer circles counterclockwise.

Step forward on R.....ct. 1

Strike L heel against.....ct. and

Step forward on L.....ct. 2

Strike R heel against.....ct. and

Repeat with bravado air.....8 meas.

2. Dancer moves directly backward and strikes R thigh with whip.

Hop on R and touch L toe in front of R.....ct. 1

Hop on R and touch L heel in front of R.....ct. and

Continue to hop on R and alternately tap with L toe and heel to finish with a stamp L.....4 meas.

Repeat 2 with the hop on L and alternately tap R toe and heel forward to finish with a stamp R.....4 meas.

3. Movement is forward. Whip is held low in front with an end grasped in each hand.

Cross R over L and step on R.....ct. 1

Fling L sideways.....ct. 2

Repeat alternately crossing R and L with body twisting.....8 meas.

4. This step imitates the pawing of a horse and is done in place.

Quarter turn left and swing R forward with straight knee.....ct. 1

Brush R backward bring knee toward chest and hop L.....ct. 2

R foot makes two small inward circles on floor.....cts. 3 - 4

Repeat with alternate turning L and R.....8 meas.

5. Tempo quickens. Dancer moves directly backward.

Step back and hop R as L swings sideways in outward rotation.....ct. 1

Step back and hop L as R swings sideways.....ct. 2

Repeat alternately stepping back on R and L.....8 meas.

6. Hold whip forward with arms extended shoulder height. Exit with high pas de basque.

Leap toward R onto R.....ct. 1

Bend L knee high toward chest and touch L in rear of R.....ct. and

Transfer weight forward onto R.....cts. 2 and

Repeat alternately beginning leap R and L.....8 meas.

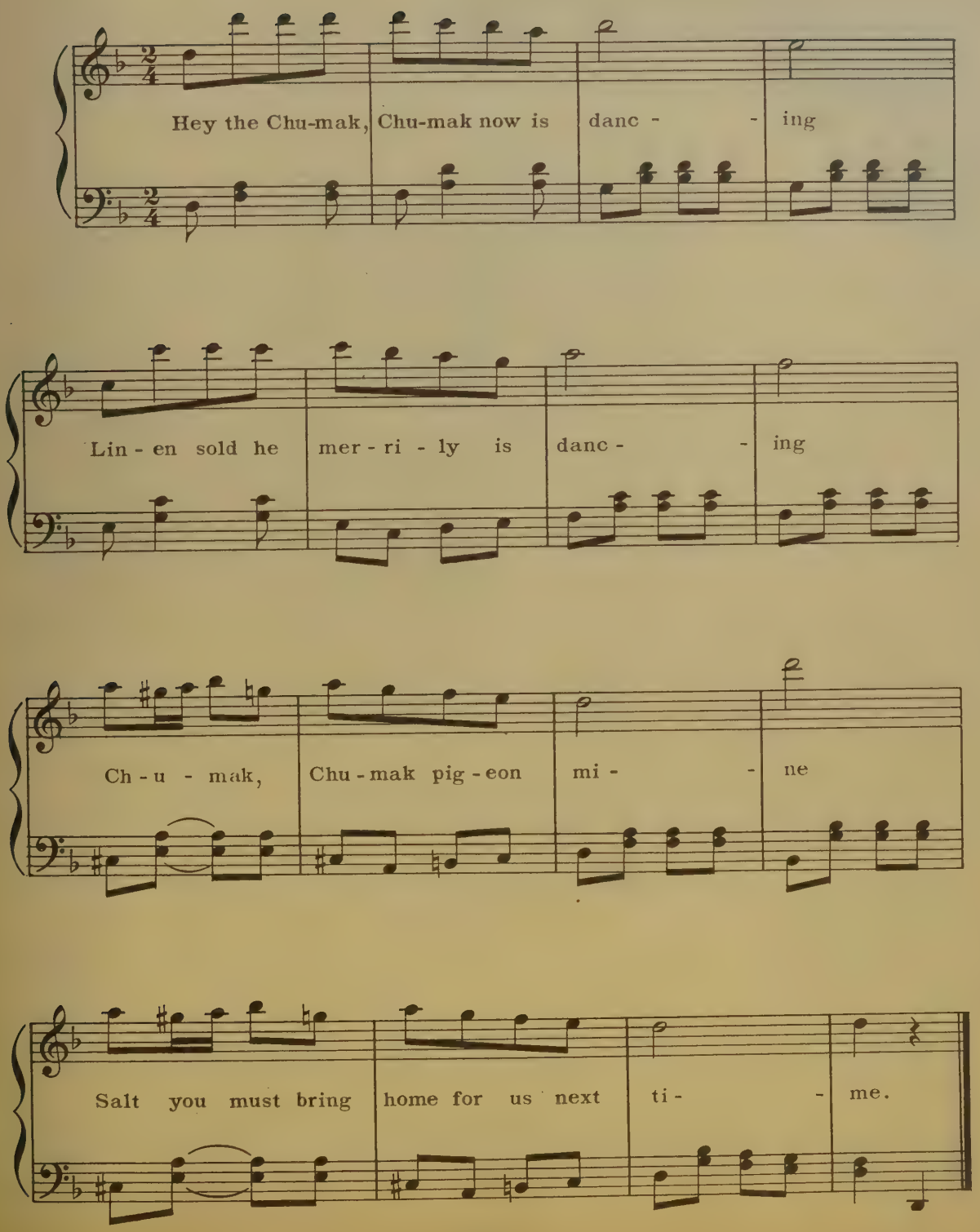
The dancer may improvise difficult steps in squat position.

The words are sung once or twice and again on the last step. Pitch the melody an octave lower than harmonized for violin.

Chumak

The Merchant

Ukraine


Hey the Chu-mak, Chu-mak now is danc - - ing
Lin - en sold he mer - ri - ly is danc - - ing
Ch - u - mak, Chu - mak pig - eon mi - - ne
Salt you must bring home for us next ti - - me.

HONTA

Cossack Solo Sword Dance

Interpretation of Schevchenko's Poem "Hajdamaki." This is the name of a band of civil warriors in the Ukraine organized for the murder of Poles and Jews. Honta is the leader of such a band of warriors. The costume shown is a picture of Mr. Avramenko, well known collector of Ukrainian dances. He has been active in the preservation of Ukrainian folk dances.

1. Enter from left, crossing rear of stage and advance up stage R. Hands are on hips. Left hand rests on hilt of sword in scabbard. Leap from R onto L.....ct. 1

Cut L forward with R (bending R knee downward).....ct. "and"

Step forward L.....ct. 2

Hold.....ct. "and"

Reverse and repeat, alternating R and L.....8 meas.

2. Sword is held in rear, L hand low and R holding hilt which is under R shoulder. Step is done in place in position indicated in diagram of direction for movements. Jump to crossed position of feet with R foot forward.....ct. 1

Jump to closed fundamental standing position.....ct. "and"

Click heels and with 3 quick jumps widen to stride.....ct. "and"

Repeat this phrase.....8 meas.

3. Move forward diagonally L to rear of stage. Step L, bending L knee to half knee bendwith shove-hop forward on L (low hop from L onto L with R raised forward).....ct. "1 and"
R leg swings across over L and step on R.....ct. 2
Cut R forward with L.....ct. "and"
Step on R.....ct. 1
Step back on L.....ct. 2
Continue alternately beginning L and R.....8 meas.

4. Dancer moves diagonally forward R. Right hand is curved high in rear and left hand is on sword hilt. Squat with L shoulder sharply turned toward corner. Stretch knees and extend L leg to side. Repeat with leg extension always sideways L on ct. 2.....8 meas.

5. Movement is sideways left. Left hand is high, curved above head, right on hip.
Squat.....ct. 1
Stretch knees and extend R leg to side.....ct. 2
Repeat with leg extension always sideways R on ct. 2.....8 meas.

6. From left corner, move diagonally backward left with squat and sharp extension of left as in 4 except that dancer moves backward.

7. Movement is sideways from right toward left with squat and extend R as in 5.....8 meas.

8. Turn sharply L and countermarch, up the R hand side, and finish as in diagram using light running two step.....16 meas.

9. Movement is diagonally forward R. Right hand holds sword stiffly at side and left hand is extended sideways, shoulder height. Very small steps, twisting from hips as R crosses over L.....ct. 1
Pivot on ball of R as L swings across R.....ct. "and"
(Step seems to be a pigeon toed crossing of feet and a pivot to reverse direction.).....8 meas.

10. In place in corner. Left hand on hip. Right hand swings sword across body and to side horizontal.....1 meas.
Leap from L onto R foot (high knee bending).....ct. 1
Step on L close to R.....ct. "and"
Step on R close to L. Sword pointing L across chest.....ct. 2
Hold "and." Alternately beginning R and L.....8 meas.

11. Retrace, dancing polka steps backward along path of 10 and on 8th measure stick sword in ground. Dancer unties girdle and with light run:

A. Slightly accent every 3rd step which comes on ct. 2 and is held for ct. "and." Remove girdle as he runs circling about his sword. On 7th measure of phrase, he squats, and spins about to L as he rises.

B. Dancer unbuttons his coat as he does toe-heel step in place. Hop on L foot and touch R toe forward with R heel raised and turned outward.....ct. 1

Hop on L foot and touch R heel forward with R toe raised and turned outward.....ct. "and"

Repeat alternately R and L for four measures. Move counterclockwise around sword for four measures with squat and leg extension L (or running step may be used.)

C. Hop on L and bend R in rear of L knee.....ct. 1

Hop on L and extend R sideways.....ct. "and"

Hop on L and bend R in front of L knee.....ct. 2

Hop on L and extend R forward.....ct. "and"

Repeat hopping on R as he removes coat. Repeat hopping on L.....2 meas.

Repeat hopping on R and again hopping on L.....2 meas.

Squat and spin about R with spring in the air.....2 meas.

12. Dancer draws sword and moves diagonally backward R. He holds sword alternately against chest in embrace and flings it sideways in R hand with a high skip step.....8 meas.

13. Dancer sees his enemy and waves his sword high in R hand. With high forward pas de basque steps he moves completely around the four sides of a square, 4 pas de basques on each side. Pas de basque step alternately R and L. Leap onto R foot with R knee bend.....ct. 1

With high knee bending of L, touch L toe in front of R.....ct. "and"

Transfer weight back on R.....ct. 2

Hold.....ct. "and"

14. Move diagonally forward left with squat and extension of left leg as knees are stretched. On 8th measure he spins about R and cuts off head of enemy as he strikes ground with sword.

15. Dramatizing his shrinking from the blood, dancer moves straight backward. Touch left heel forward.....ct. "and"

Step back on R toe.....ct. 1

Continue.....8 meas.

16. Sword is held behind neck. Dancer advances slightly diagonally left. Strike R heel against L.....ct. 1

Step on ball of R.....ct. 2

Step on ball of L.....ct. 1

Step on ball of R.....ct. 2

Repeat always striking R against L on count 1.....4 meas.

During 4th measure pretends to kill himself and falls to ground to die.....4 meas.

17. Dancer jumps to his feet and strikes ground with his sword as if killing enemies who thought he was dead.....4 meas.

18. Squat.....ct. 1
Partially stretch knees and extend R leg thrusting sword under R knee.....ct. "and"
Repeat alternately extending R and L on count "and" and thrusting sword under extended knee.....8 meas.

19. Move diagonally backward squatting and alternately extending R and L leg forward.....8 meas.

20. Dancer moves diagonally forward left with small running steps as he recognizes his two sons among his enemies. Body is bend forward so that chest almost touches his knees.....4 meas.
On the 4th measure he swings swords twice and kills sons.

21. In horror, dancer covers face with left hand, staggers diagonally backward R as he drags his sword in his R hand.....4 meas.

22. Dancer again gathers his strength and with alternate squat and extension left he shakes the fist holding his sword at the enemies who made him kill his sons.

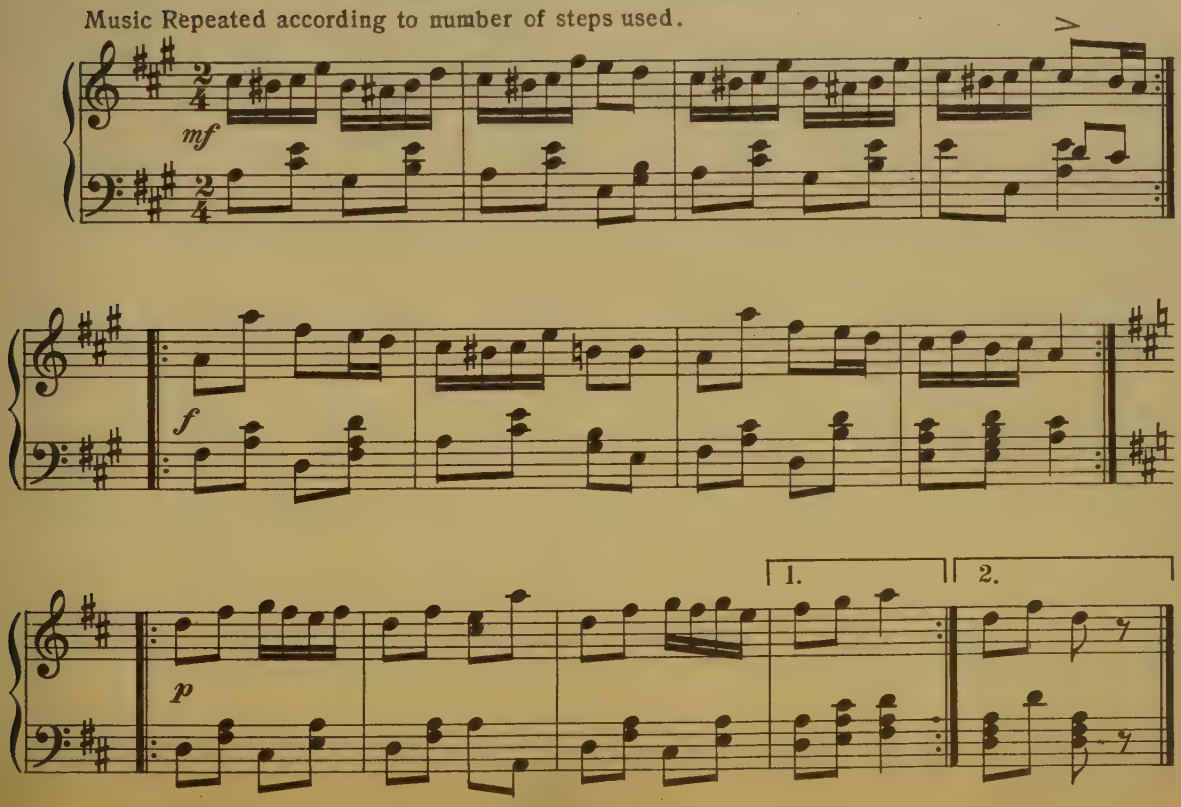
23. In madness he finishes dance with squats alternately with turns in the air. The arms are convulsively thrust above his head as he falls to ground.

Although this dance is not a traditional folk theme, all of the movements used are those found in traditional Ukrainian folk lore. The criticism has been made that folk dancing does not exercise the creative imagination. This dramatization of Honta demonstrates the creative possibilities of folk movements.

Honta

Cossack Solo Sword Dance

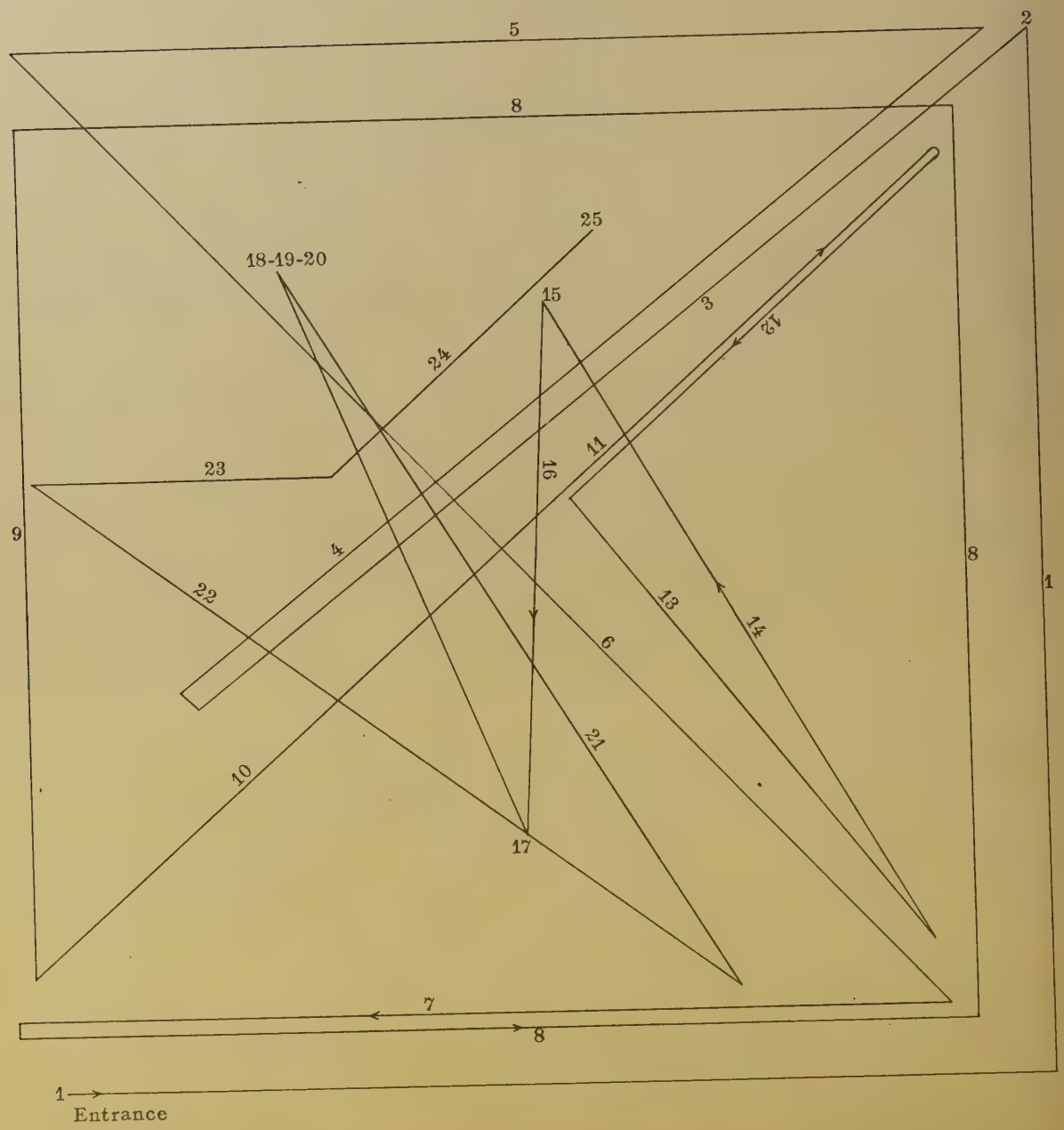
Music Repeated according to number of steps used.



Honta

Cossack Solo Sword Dance

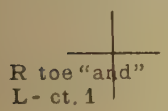
Diagram for Steps



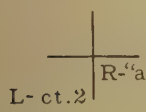
IRISH SWORD DANCE

First Step

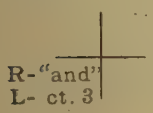
1st Measure for First Step



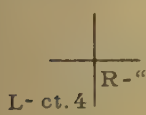
Tap R toe close in front of L on ..... ct. "and"
Transfer weight to L ..... ct. 1



Tap R toe across sword ..... ct. "and"
Transfer weight to L ..... ct. 2



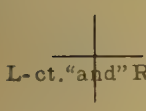
Tap R toe in front of L ..... ct. "and"
Transfer weight to L ..... ct. 3



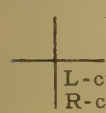
Tap R toe across sword ..... ct. "and"
Transfer weight to L ..... ct. 4

2nd Measure for First Step

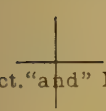
Tap R-L-R in quick succession with L rear and the three taps on cts. "and 1."



Tap L across sword ..... ct. "and"
Transfer weight to R ..... ct. 2

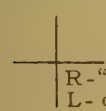


Tap L in front of R
Transfer weight to R ..... ct. 3



Tap L across sword ..... ct. "and"
Transfer weight to R ..... ct. 4

3rd Measure for First Step



The dancer is facing a quarter turn to left or as if facing the left edge of paper. His R shoulder is toward the audience or top of page.

The movements of measures one and two are repeated by starting with a little hop on the R as the beginning tap of R in front of L brings the dancer into the new square.

Continue as in measure 1.

Fourth Measure. As in Measure 2 with the weight being transferred to R after the preliminary three quick steps R, L, R, in the new upper R hand square.

Fifth Measure. The dancer begins this step with the hop on R to face the bottom of the page with

back to audience and repeats as in first step.

Sixth Measure. As in second. Continue with back to audience.

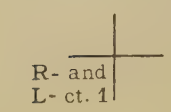
Seventh Measure. The dancer progresses to upper left hand corner with L shoulder toward audience. Dance as in first measure.

Eighth Measure. Dance as in second measure with L shoulder toward audience and finish in original lower L hand corner.

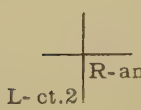
These 8 measures constitute the first step which is done counter-clockwise around the point at which the swords cross.

Second Step is identical with first but clockwise around pivot with L toe tapping in front of R at the beginning..... 8 meas.

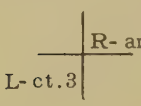
Third Step again begins in lower L hand corner.



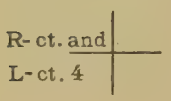
Tap R toe in front of L ..... ct. "and"
Transfer weight back on L..... ct. 1



Tap R across stick..... ct. "and"
Transfer weight to L ..... ct. 2



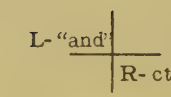
Tap with R diagonally across from L
Transfer weight to L ..... ct. 3



Tap R above L ..... ct. "and"
Transfer weight to L..... ct. 4

Three quick taps R, L, R ..... ct. 1

Tap L above R..... ct. "and"
Transfer weight to R ..... ct. 2



Tap L diagonally across from R ..... ct. "and"
Transfer weight to R..... ct. 4

Tap L across from R..... ct. "and"
Transfer weight to R ..... ct. 4

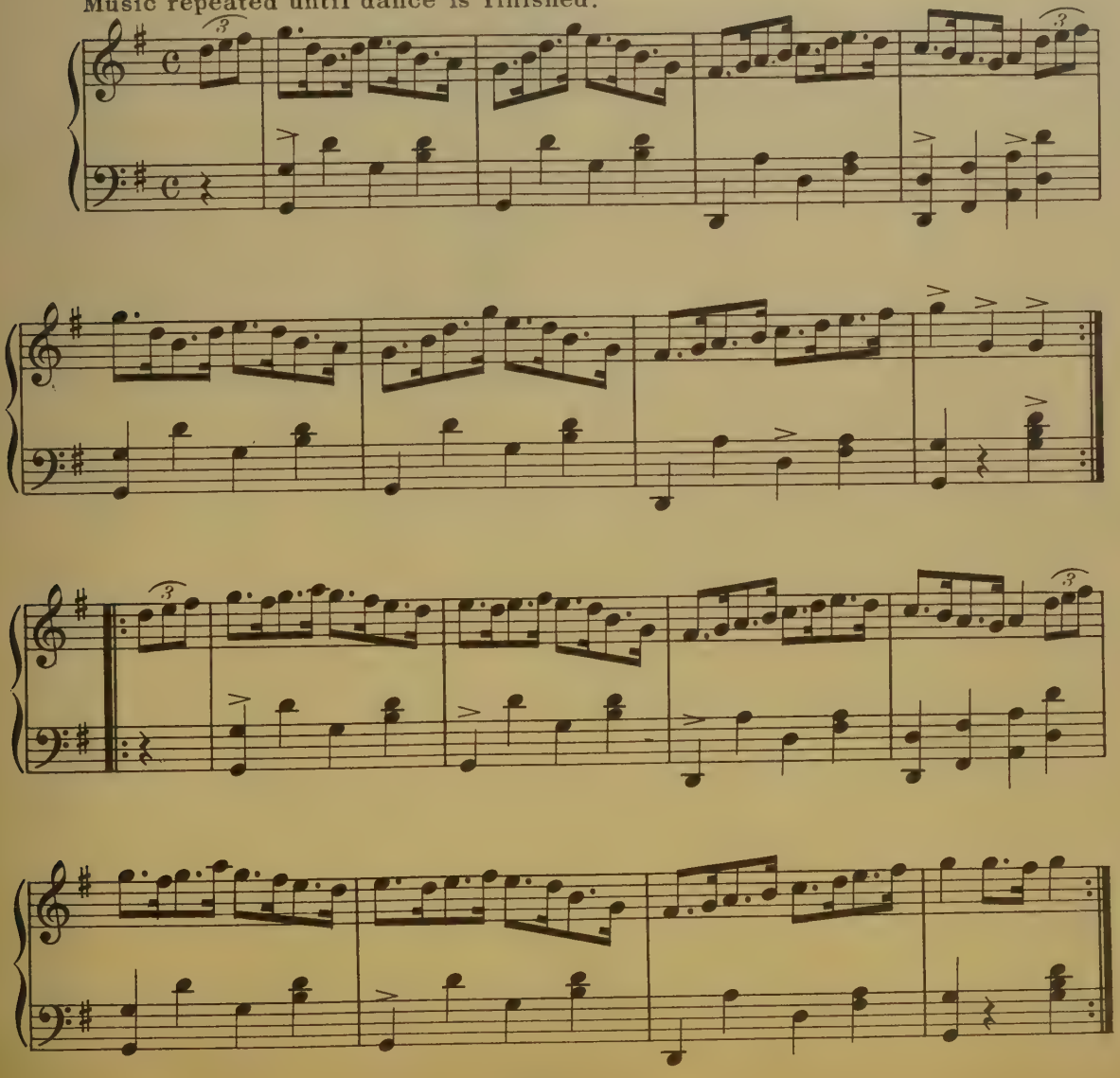
Making quarter turns toward L, the dancer proceeds around the four squares as in the other steps.

All three steps may then be repeated in quickened tempo.

Emphasize very distinct tapping sound.

Such tapping dances have not been recorded even by the Irish themselves because of the difficulty of description. The dances are passed on by dancing masters whose pupils compete in the competions sponsored by the Gaelic League.

Music repeated until dance is finished.



LEZGINKA

Circasian Sword Dance

This is the national solo as done by an Asiatic Tribe of the Caucassus. This version is danced only by men. The instructor whose picture shows the correct costume for the dance, was a favorite attraction at the gatherings in Podebrady, Czechoslovakia.

Usually, the audience makes a complete circle within which the dance is done. Whistles, calls and shouting stimulate the performer as he succeeds in holding the three swords in his mouth. The dance is not practical except as a special feature because of the danger even with wooden swords with sharp points that stick in soft earth. It may not be presented to a class.

1. The dancer enters holding the cuffs of his coat well down over his hands. His arms are raised diagonally from the side about half way between the thigh and shoulder height. With great bravado, the dancer walks counter-clockwise around a large circle. He takes long strides and carries his head high. There is one step on each count ..... 8 meas.

2. Dancer continues in same direction around a circle with quick two steps. A two step is quick but smooth and one on each count ..... 8 meas.

3. Someone in the circle of spectators tosses the dancer a sword. This is now carried in the R hand with palm down and is pointed forward. Thus the R hand leads and L is extended in rear as the dancer continues counter clockwise around a circle.

Step: Touch R heel slightly across L toe ..... ct. 1

Tap R toe beside L toe so that feet are parallel ..... ct. 2

Touch L heel slightly across R toe ..... ct. 1

Tap L toe beside R so that feet are parallel ..... ct. 2

(Tapping toe must take the weight each time.)

Continue in very quick rhythm alternately beginning R and L ..... 8 meas.

4. Someone tosses the dancer a second sword. The same step is used as in step 3 with the dancer moving to the center of the space ..... 4 meas.

Clash swords as follows: Clash swords in front of face with R sword beating L as R heel touches floor ..... ct. 1

Clash swords under R knee which is bent toward chest ..... ct. 2

Clash swords in front of face and again touch R heel ..... ct. 1

Hold swords and take weight on R toe ..... ct. 2

Repeat with swords clashed under R and L knee alternately ..... 8 meas.

On the last beat, the two swords are put between the teeth to extend horizontally out of the sides of the mouth.

5. Someone tosses the dancer a third sword which he places in his mouth to be held vertically in front of his nose. Carrying the three swords in his mouth, the dancer now moves backward around the circle using the same step as in Step 3. The arms are held horizontally at side ..... 8 meas.

While he places the sword in his mouth he executes step 3 in place.

6.A. The step described in Step 3 is now continued in place as the dancer removes the vertical sword and throws it into the ground. This is done with a big sweep of the arm and sharp sword must

be used in order that the sword may stand on its point. Indoors, small boxes filled with damp sand may be placed for swords. A second sword is flung into the ground to stand upright about three feet from the first. The third sword is sheathed..... 8 meas.

B. Hop on L foot and swing R leg over R sword ..... ct. 1

The foot swings in a circle inward.

Hop on R and cut L foot backward..... ct. 2

Hop on R and swing L leg over L sword (inward circle) ..... ct. 1

Hop on L and cut R leg backward..... ct. 2

4 quick two steps in place..... 2 meas.

Repeat all of part B..... 4 meas.

7. 8 quick two steps weaving a figure eight around the two swords. The dancer passes between the two swords, turns to his left to encircle the left hand sword and passes between again to encircle the right hand sword ..... 4 meas.

8. Hop on L and fling R leg over R sword ..... ct. 1

Hop on L and R passes over L foot and around L toe to touch in rear of L heel ..... ct. 2

(This is preparatory for the spin.)

Spin around to L on toes of both feet..... cts. 1 and 2

Repeat with L leg swinging over L sword..... 2 meas.

Repeat all of step 8.

9. In a frenzy of fast tempo, the dancer now moves backward counter clockwise around a circle to fall at the end of eighth measure beside the swords.

Step used: Rise on toes in pigeon toes position as body is bent backward..... cts. 1 and 2

Fall backward on R ..... ct. 1 and on L ..... ct. 2

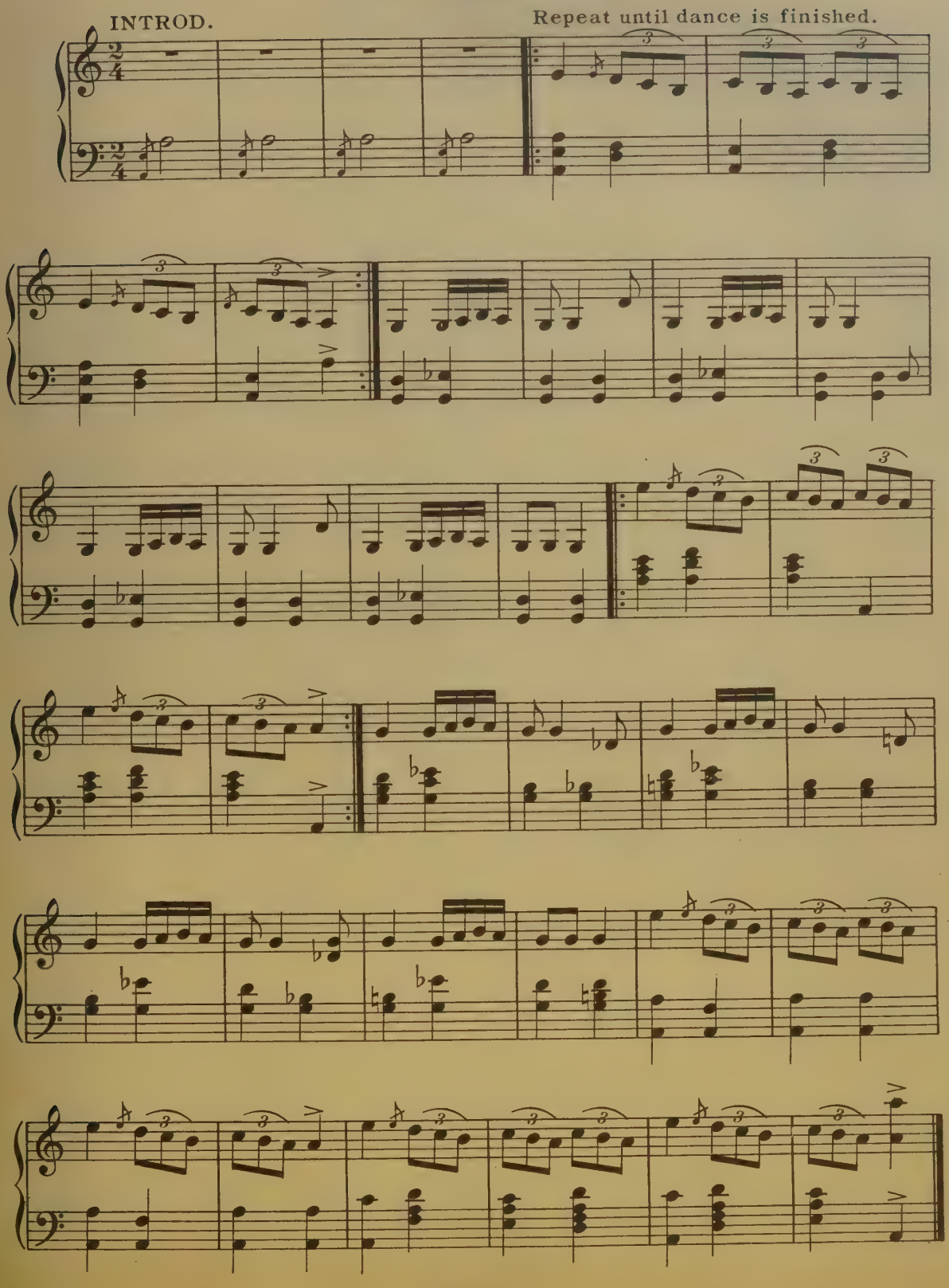
Repeat always falling backward R and L and collapsing at the end.

On the pigeon toed position, the R hand is bent to chest as if with dagger pointed away from body. The left arm is raised at side. Reverse the arm position on each rise on the toes.

The dancer becomes very dramatic and falls exhausted on the last measure ..... 8 meas.

Lezginka

Circasion Sword Dance



ODZEMOK

Slovakian Shepherd Dance

Eastern Czechoslovakia

A circle of men and women may or may not run lightly around the solo dancers in the center. If such a circle is formed, those dancers place the right hand behind the neck and left hand on the hip as they run for eight measures toward the right and eight measures toward the left with the reverse hand position. There are many versions of this dance but all include steps similar to Russian dances.

1. Squat to deep knee bend.....ct. 1
Spring from floor stretching knees and fling L leg forward.....ct. 2
Continue always flinging L forward as the dancer moves counterclockwise half way around a small circle. The left hand has the knuckles against the waist, and is flung diagonally downward, palm up on the second count of each measure. The right hand is placed behind the neck.....4 meas.
Continue counterclockwise around the other half of the circle as the hand position is reversed and R leg is extended forward.....4 meas.

2. Squat to a deep knee bend.....ct. 1
Spring stretching the knees and land in a stride heel stand.....ct. 2
Knuckles are at the hips on the first count and arms are flung diagonally upward on the second count. Continue turning in place toward the right with jump from squat to stride.....8 meas.

3. Swing right foot over left to cut left backward.....ct. 1
Transfer weight back onto L.....ct. and
Cross R over L.....ct. 2
Hold.....ct. and
Spring to a deep knee bend.....ct. 1
Spring from ground stretching knees and fling L leg sideways.....ct. 2
Repeat alternately moving toward left and right.....8 meas.
Long running crossed steps are used to cover space sideways.

4. Spring landing in pigeon toes position.....ct. 1
Spring landing with toes turned outward as heels click.....ct. 2
Repeat moving sideways left.....3 meas.
Jump in the air making a whole turn left.....1 meas.
Repeat all with movement toward right and final turn right.....4 meas.

5. Hop on right and touch L toe in rear of R heel.....ct. 1
Hop on R and extend L leg forward.....ct. and
Jump to deep knee bend.....ct. 2
Spring stretching the knees.....ct. and
Two short two steps forward left and right.....2 meas.
Repeat alternately beginning hop on R and L.....8 meas.

6. In a deep knee bend squatting position, the dancer places finger tips on the floor between the feet. Extend the left leg forward and circle that L leg with a straight knee toward the R cutting under both hands and then while remaining in a squat, jump over the circling left leg which passes under the R hand and on around to the front. Circling may be with either right or left.....8 meas.

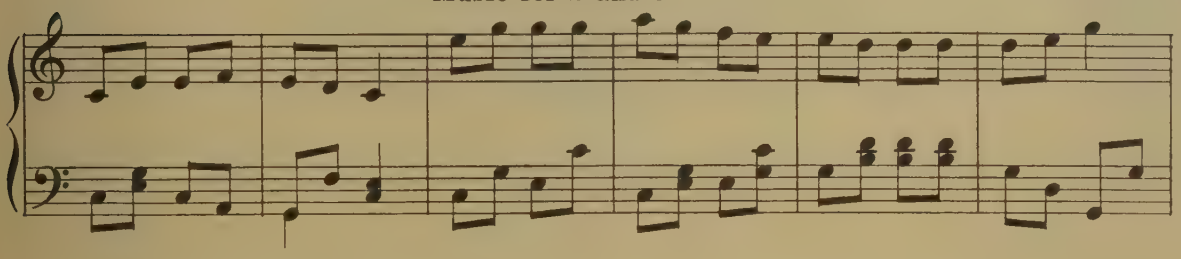
7. Remain in squat position and alternately extend R and L leg forward as the dancer turns in place. Finish with a jump in the air and a complete turn.....8 meas.
Cart wheels may be used for entrance and exit.

Odzemok

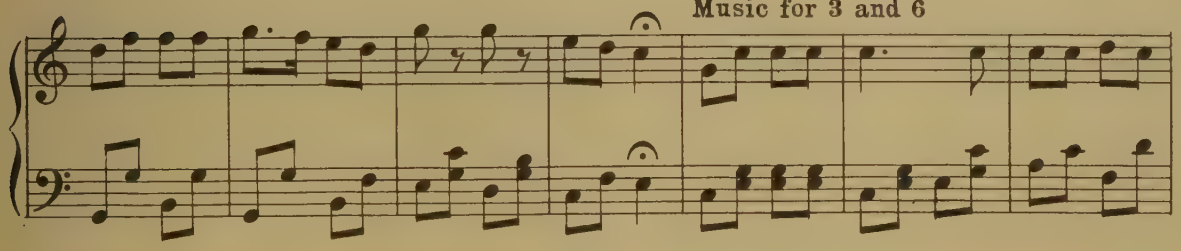
Slovakian Shepherd Dance

Music for 1

Music for 2 and 5



Music for 3 and 6



Music for 4 and 7

KOZAK

Ukrainian Solo Dance

There are many dances of both Northern and Southern Russia called Kozak. Some are couple, others group and the same dances are frequently seen as solos.

Introduction: At the close of an introductory 8 measures, the dancer springs to the center at the rear of the space with long leaping steps and spins about to his right. Hands are kept at the waist or folded across the chest unless otherwise described.

I. Accented run forward ..... 8 meas.

Accented run: A low leap forward from L to R foot ..... ct. 1

L foot passes R and soft rise on balls of both feet ..... ct. "and"

Heels sink ..... ct. 2

Repeat alternately beginning right and left and emphasize short steps on the advance forward.

II. L foot is free with the toe touching at the side.

Strike the R heel with the L as the R foot is cut sideward ..... ct. 1

Transfer weight to the R ..... ct. "and"

Transfer weight to the L ..... ct. 2

Repeat alternately cutting R and L foot to the side ..... 8 meas.

The dancer is moving backward but still facing his audience.

III. Dancer moves diagonally forward right.

Fall diagonally forward with body bending forward over R foot ..... ct. 1

Cut R foot forward as body is raised and weight falls on L ..... ct. 2

Three quick running steps R, L, R, in place ..... cts. 1 and 2

Continue to advance diagonally forward R alternately beginning R and L ..... 8 meas.

IV. Dancer moves backward diagonally L to the center of the space. R hand is at the waist and L is raised diagonally upward.

Jump to a deep knee bend (with R shoulder toward audience) ..... Meas. 1

Jump to stretch the knees and sharply extend R leg forward as the R hand is flung diagonally downward with palm forward ..... Meas. 2

Continue alternately jumping to deep knee bend with R hand at waist and leg and hand extension always forward R ..... Meas. 7

Stamp with R foot close to L and hold ..... Meas. 8

Half turn R with a high fling of L leg forward as dancer jumps to land in deep knee bend. L shoulder is toward audience and L hand at waist ..... Meas. 1

Jump stretching the knees and fling L leg forward as L hand is extended diagonally downward ..... 1 meas.

Continue moving backward diagonally toward center of space and alternately jump to deep knee and spring always with L leg and L hand extended forward 7 meas.

Stamp with L foot close to R and hold 8th meas.

V. Dancer moves backward and counter clockwise around a large circle.

Hop on R and touch L toe in rear of R heel ..... ct. 1

Hop on R and touch L heel forward ..... ct. "and"

Hop on L and touch R toe in rear of L heel ..... ct. 2

Hop on L and touch R heel forward ..... ct. "and"

Repeat this step alternately hopping R twice and L twice ..... 8 meas.

VI. Dancer moves forward and clockwise around the same large circle.

High pas de basques alternately R and L

Pas de basque with high knee bending toward chest is:-

Leap sideways from L onto R foot ..... ct. 1

Step on L close in front of R and rise on toes of both feet ..... ct. "and"

Heels sink ..... ct. 2

Repeat alternately R and L ..... 8 meas.

Arm movement for pas de basque is parallel or with opposite arm and foot forward. As the step begins with leap sideways R and L foot forward, the R arm crosses body and L is raised sideways.

Dancer places hands behind neck and skips backward around circle ..... 8 meas.

VII. Again the dancer moves forward clockwise around the circle.

Jump to deep knee bend ..... ct. 1

Spring stretching knees and extend R leg sideways ..... ct. 2

Cross R foot over L with slight knee bending R as R foot takes the weight.

At the same time L knee bends with L foot raised in rear of R knee ..... ct. 1

Extend L foot sharply sideways ..... ct. 2

Repeat with spring to stretch and extend R alternating with spring to extend L ..... 8 meas.

VIII. Dancer moves counter clockwise backward around a large circle. Left hand is at waist and R hand is raised in a soft circle forward, above the head and lowered sideways downward. Each circling of the R hand requires ..... 2 meas.

Tap L toe forward, close in front of R ..... ct. "and"

Step backward on R ..... ct. 1

Continue ..... 8 meas.

IX. Dancer faces audience in center of space. Arms folded on chest.

Cross L foot over R cutting R foot backward as the body bends forward ..... ct. 1

Cut L foot forward with R as body is raised ..... ct. "and"

Leap onto L and swing R foot forward to hold ..... ct. 2

Cut L foot backward with R foot ..... ct. 1

Cut R foot forward with L foot ..... ct. "and"

Leap onto R with L foot swinging forward to hold ..... ct. 2

Cut R foot backward with L ..... ct. 1

Cut L foot forward with R ..... ct. "and"

Leap onto L and swing R forward to hold ..... ct. 2

Continue IX ..... 8 meas.

X. Arms remain folded on chest.

Jump to deep knee bend with knees together ..... ct. 1

Extend L leg forward keeping R bent in deep knee bend ..... ct. 2

Reverse foot position remaining in squat position with a smart tapping of the floor with the forward heel. A quarter turn left is made on the first beat of every other measure.

Continue ..... 8 meas.

XI. Arms remain folded on chest.

Dancer moves forward, counter clockwise in a large circle.

Cross R foot over L with a bending of L knee backward so that L foot is behind R knee ..... ct. 1

Extend L foot sideways ..... ct. 2

Three quick stamps, L, R, L ..... cts. 1 and 2

Repeat, always beginning with R over L ..... 8 meas.

XII. Hands at hips.

Jump to a deep knee bend ..... ct. 1

Spring stretching the knees as R toe is touched in rear of L heel with R heel rotated outward ..... ct. 2

Fling R foot forward ..... ct. 1 and hold.

Repeat alternately R and L ..... 8 meas.

XIII. Jump to a crossed position of the feet with R foot in front ..... ct. 1

Jump and bring heels together ..... ct. 2

Three quick jumps separting feet to wider stride on each jump..... cts. 1 and 2

Repeat alternately crossing R and L..... 8 meas.

Finish: Spring high in air to a crossed position of the feet and land in stride.....cts. 1 and 2

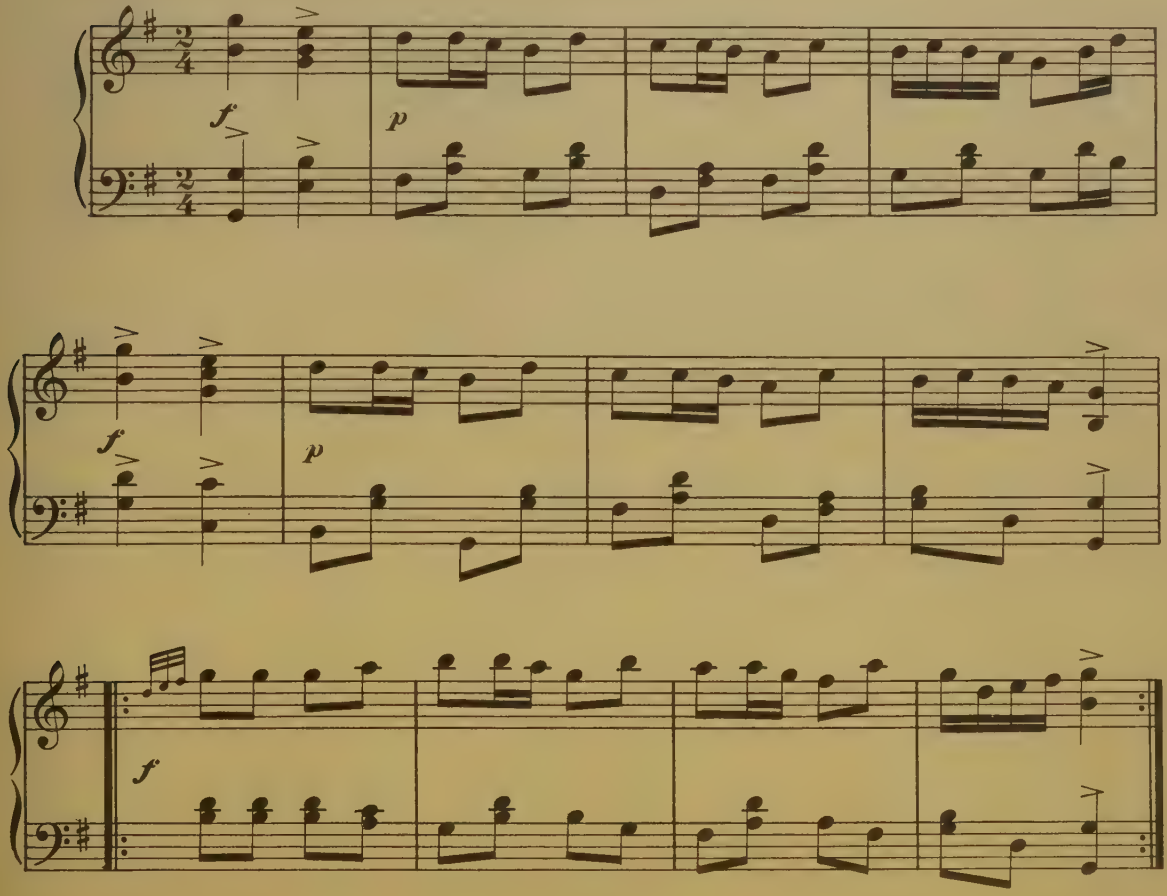
Spring and click heels in air and land deep knee bend of R leg with L leg forward..cts. 1 and 2

Advance toward the audience and off the space with alternate extension forward of R and L as dancer remains in squat position. Arms are extended forward, straight elbows and palms down. Side extensions may be used instead of forward and the first step may be substituted for the difficult finish.

Kozak

Ukrainian Solo

Music is repeated until dance is finished.



SCHUHPLATTLER - SHOE CLAPPING DANCE

Austrian Tyrol

Entrance is made on the 6th measure as two men run in from opposite sides of the space to face each other about ten feet apart.

Stamp R and slap R thigh.....ct. 1 of meas. 7

Slap L thigh (No weight on L foot).....ct. 2 of meas. 7

Scissors kick by flinging L and then R leg forward with straight knee.....ct. 3 of meas. 7

Stamp R and hold.....Meas. 8

1. Dancers circle around each other in dramatic challenge. One of the dancers may stretch his arms diagonally upward as his enemy bends forward in low crouching position. If one gives a war whoop, the other answers.

The step is a stealthy creep. Bend the knees well in front as the weight is lifted high on the ball of the foot but without a hop.

Continue circling clockwise around each other and glaring defiance. Separate as both run the fingers through the hair and shout.....Meas. 8

2. Kick Step.

A. Stamp R.....ct. 1

Bend R knee upward and slap R thigh with R.....ct. 2

Slap sole of R foot with L hand. The R foot is turned inward.....ct. 3

Spring onto R foot and slap the sole of the L with R hand as L foot is raised in rear with knee sharply bent.....ct. 1

Fling L leg forward with a straight knee and quickly follow with a fling of R leg forward with straight knee as the dancer reaches forward to touch R toe with R hand.....ct. 2

Right knee bends and is kept lifted as the R hand slaps the R thigh.....ct. 3

B. Slap R thigh with R hand weight on ball of R foot.....ct. 1

Slap L thigh with L hand weight on ball of L foot.....ct. and

Slap R thigh with R hand weight on ball of R foot.....ct. 2

Slap L thigh with L hand weight on ball of L foot.....ct. and

Slap sole of L foot (which is raised in front of R thigh) with the R hand.....ct. 3

Slap L thigh with L hand as L foot remains lifted.....ct. and

Slap R thigh with R hand weight on L foot.....ct. 1

Slap L thigh with L hand weight on R foot.....ct. and

Slap R thigh with R hand weight on L foot.....ct. 2

Slap L thigh with L hand weight on R foot.....ct. and

Slap sole of R (which is raised in front of L) with L hand.....ct. 3

Slap L thigh with L as R foot remains lifted.....ct. and

Knees are bending softly down and up with feet kept on the floor except when sole of shoe is slapped.

Repeat all of step 2 finishing with a final jump on two feet and strike both thighs with the palms of the hands.

3. Repeat Step but vary the form of challenge as dancers may now touch shoulders as they circle around each other and try to push the opponent over. Keep the same stealthy creep.

4. A. Dancers are facing each other.

Each stamps with R foot and immediately kneels to beat the ground with the knuckles 12 times alternately R and L.....2 meas.

B. Stand and repeat part B of Step 2.....2 meas.

Repeat all of Step 4 finishing with a final jump on two feet and strike both thighs with the palms of the hands.

5. Repeat Step 1 with a new form of challenge as the dancers circle around each other. They may grab each other by the hair.....8 meas.

6. A. Dancers are facing each about 3 feet apart.

Stamp with R foot.....ct. 1

Swing L leg forward and clap hands under the L knee.....ct. 2

Each claps his own hands in front of his chest.....ct. 3

Each claps his partner's R hand with his R.....ct. 1

Each claps his partner's L hand with his L.....ct. 2

Each claps his own hands.....ct. 3

B. Repeat part B of Step 1.....2 meas.

Repeat all of Step 6 finishing with the jump.....4 meas.

7. Repeat Step 1 with any form of challenge. Dancers may shake fists at each other.

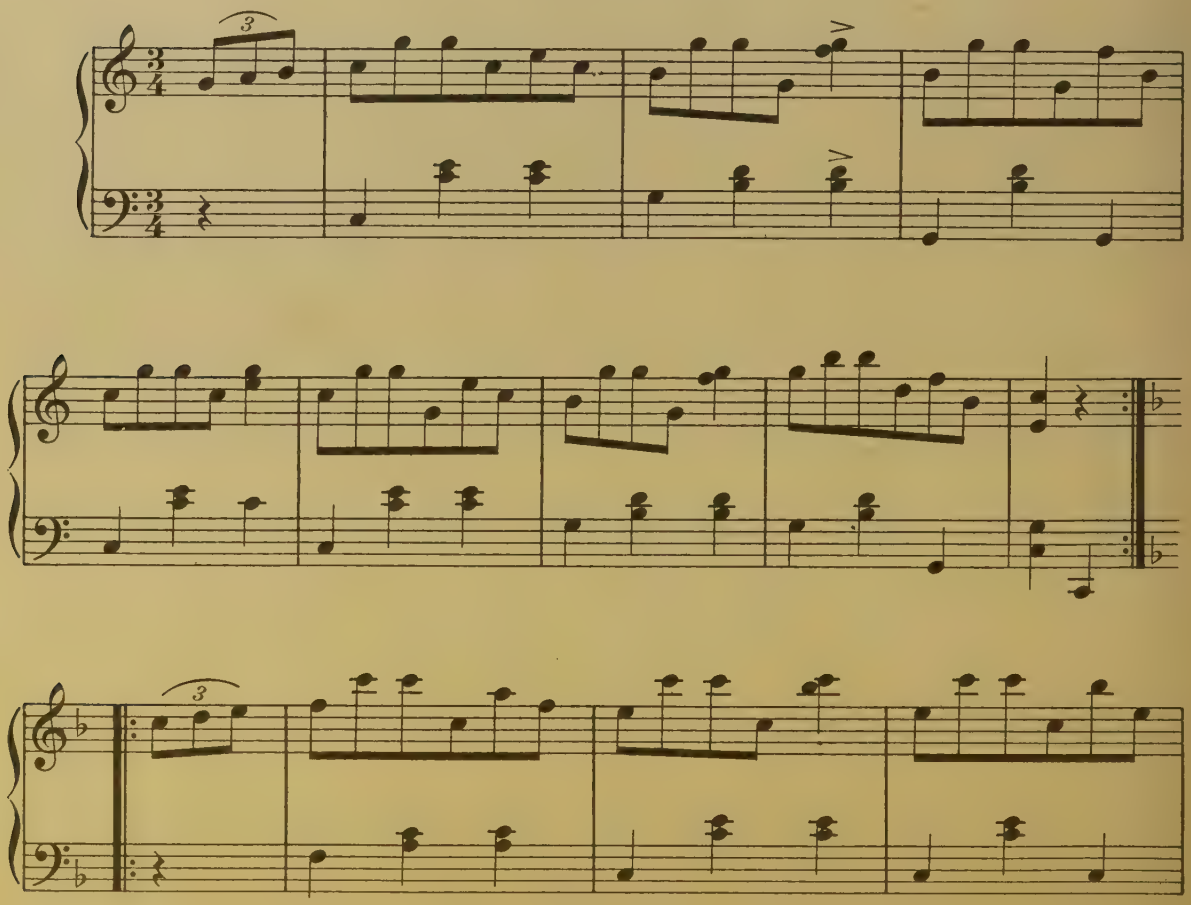
8. Dancers face each other about 6 feet apart for boxing. Turn the R shoulder toward each other as they hop.

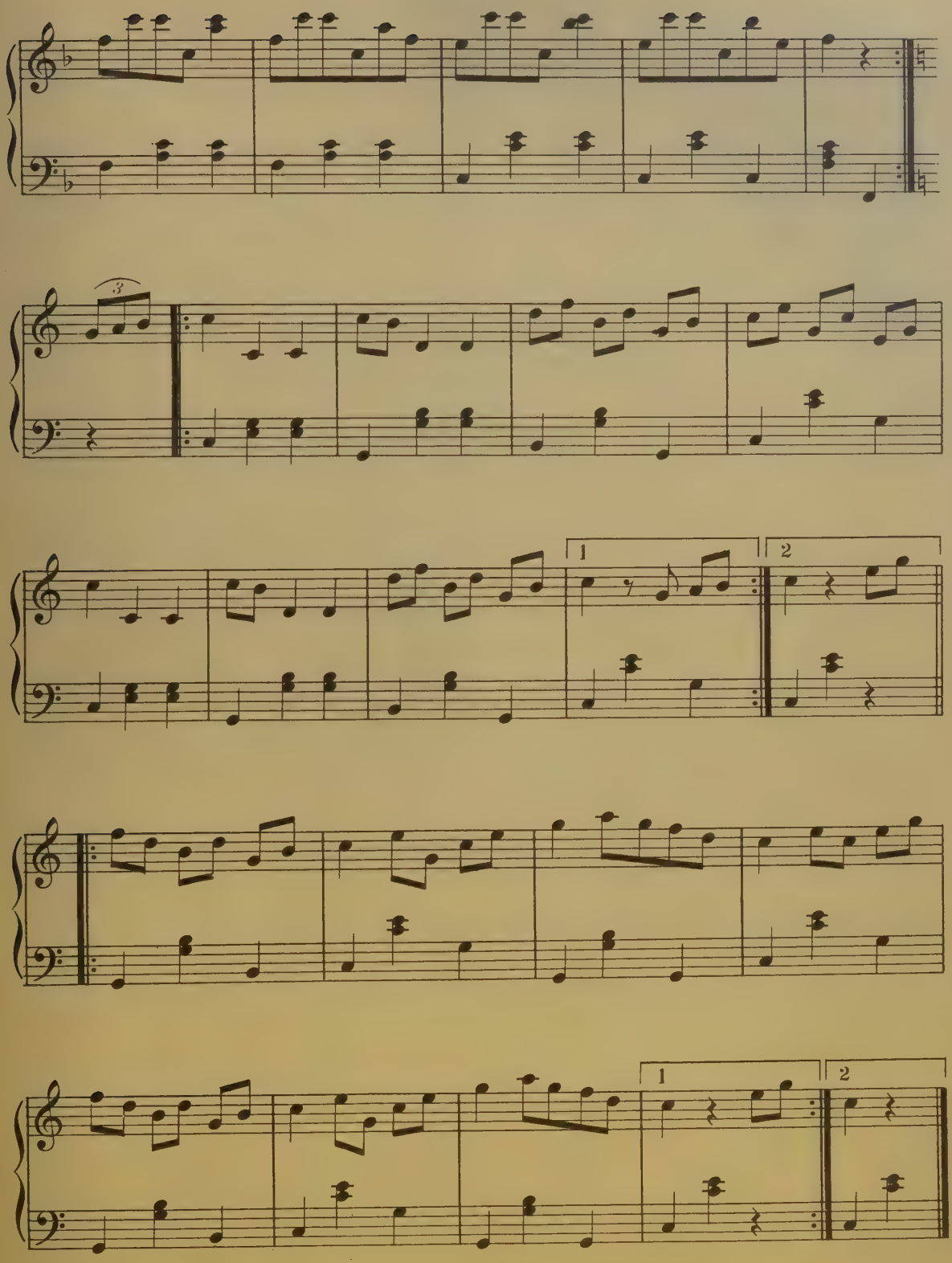
Hop forward from L onto L.....ct. 1
Step forward R.....ct. 2
Step forward L.....ct. 3
Either boxes as if striking the other's ear. The man hit, claps his hands low in front to give sound of slap.....ct. 1
The man struck now strikes and the first claps his hands.....ct. 2
The first again strikes and the other dodges.....ct. 3
Step back on L foot to separate with three hops on L.....1 meas.
First three counts of part B in Step 1.....1 meas.
Repeat all of Step 8.

9. Repeat Step 1 with one dancer killing his opponent who falls to the ground. The victor throws his hands above his head with a war whoop.

Schuhplattler-Shoe Clapping Dance

Austrian Tyrol




3
1
2
1
2

ZAPOROZHETS

Sword Dance

for Four Men

Ukraine

This dance may be done by two or four men. The description is for four. The men are in single file behind a leader. All have a sword in a sabre fastened to left side of belt.

1. Enter following leader with an accented run:

Leap from L onto R..... ct. 1

Two running steps L and R to complete measure.

Repeat alternately leaping on R and L on first beat of each measure..... 8 meas.

The dancers circle until each has a place at a corner of a square.

Those reaching the corner position first, execute a side cut while others go to position. Side cut step is:

Weight on L with R slightly raised from floor, cut L sideward..... ct. 1

Two running steps in place L and R..... balance of meas.

Repeat alternately cutting L and R.

The sword is held in L hand in its sabre, brought up across the back and the point is held under the R arm.

2. Each man is now in his corner and facing center.

Bend R knee with heel turned outward into knock kneed position..... ct. 1

Step back on R placed close to L heel..... ct. and

Step forward on L..... ct. 2

Step backward on R..... ct. and

Holding the sword under the R arm as in entrance, repeat alternately beginning with bending of R and L knee..... 8 meas.

3. Each man turns in place in his corner position with revolving L. Continue to hold sword as in entrance.

Turning L, jump to a crossed position with L across R..... ct. 1

Jump to a closed heel position (with feet uncrossed)..... ct. 2

Jump 3 times into a widening stride position ..... ct. 1 and 2

Continuing to revolve toward L repeating the step..... 8 meas.

4. All four now move toward the center keeping sword in same position. Step on L and swinging R forward with straight knee..... ct. 1

There is a little advance and a low hop is made on the L as that L knee flexes to a deep knee bend with R leg held forward ..... ct. 2

Three quick steps in place (running R, L, R,)..... cts. 1 and 2

Repeat alternately beginning hop on L and R..... 8 meas.

5. Sword is lowered to L side as each man turns his R shoulder toward the center and moves out to his corner position with this step.

Jump to a deep knee bend squat position ..... ct. 1

Stretch the knees and extend R sideways with a straight knee ..... ct. 2

(The foot is kicked toward the center.)

Repeat always extending R sideways..... 8 meas.

6. Swords are again held behind the back and under R arm. Each man is in his corner and facing center.

Jump to a crossed position with L in front ..... ct. 1

Jump to a stride position (feet apart)..... ct. 2

Repeat alternately crossing L and R in front ..... 8 meas.

7. Sword in its sabre is again grasped in left hand and pointed backward at left side. As the dancers face the center, each now moves toward his left to the next corner of the square. Little advance is made on each step as he reaches the new position at the end of fourth measure.

Jump to deep knee bend squat moving sideways L..... ct. 1

Stretch the knees and extend L leg sideways..... ct. 2

Jump again to squat advancing sideways L ..... ct. 1

Stretch the knees and extend R leg sideways ..... ct. 2

Repeat alternately extending L and R..... 4 meas.

Again the sword is grasped behind the back and each in his new corner faces center.

Jump to cross L foot over R..... ct. 1

Jump to closed heel position (feet are uncrossed)..... ct. 2

Three quick jumps to a stride(separating feet more on each jump)..... ct. 1 and 2

Repeat jumping with L across..... ct. 1

Closed heels..... ct. 2

Three quick jumps to widening stride..... ct. 1 and 2

8. Left hand holds the sabre and R draws sword to point it diagonally upward toward the center. All move toward center with R shoulder leading.

Jump to a deep knee bend squat..... ct. 1

Stretch the knees and keeping the sword pointed toward center extend L foot sideways..... ct. 2

(Foot is flung away from center.)

Repeat always extending L..... 8 meas.

9. Four dancers have now reached center of circle. In the beating of the swords,diagonal corners strike above the other two in this step and then the reverse corners strike as the first two corners touch swords beneath.

All jump to a deep knee bend squat with sword horizontal across chest..... ct. 1

Spring and extend L leg sideways to strike once diagonally across center with two swords high and two swords low.

Repeat with the alternation of corners striking swords high..... 8 meas.

10. Extend the sword in R hand with straight elbow. R shoulder is turned toward the center. Dancers move away from center to return to the original corner position. Jump to a deep knee bend squat position..... ct. 1

Stretch knees and fling R sideways..... ct. 2

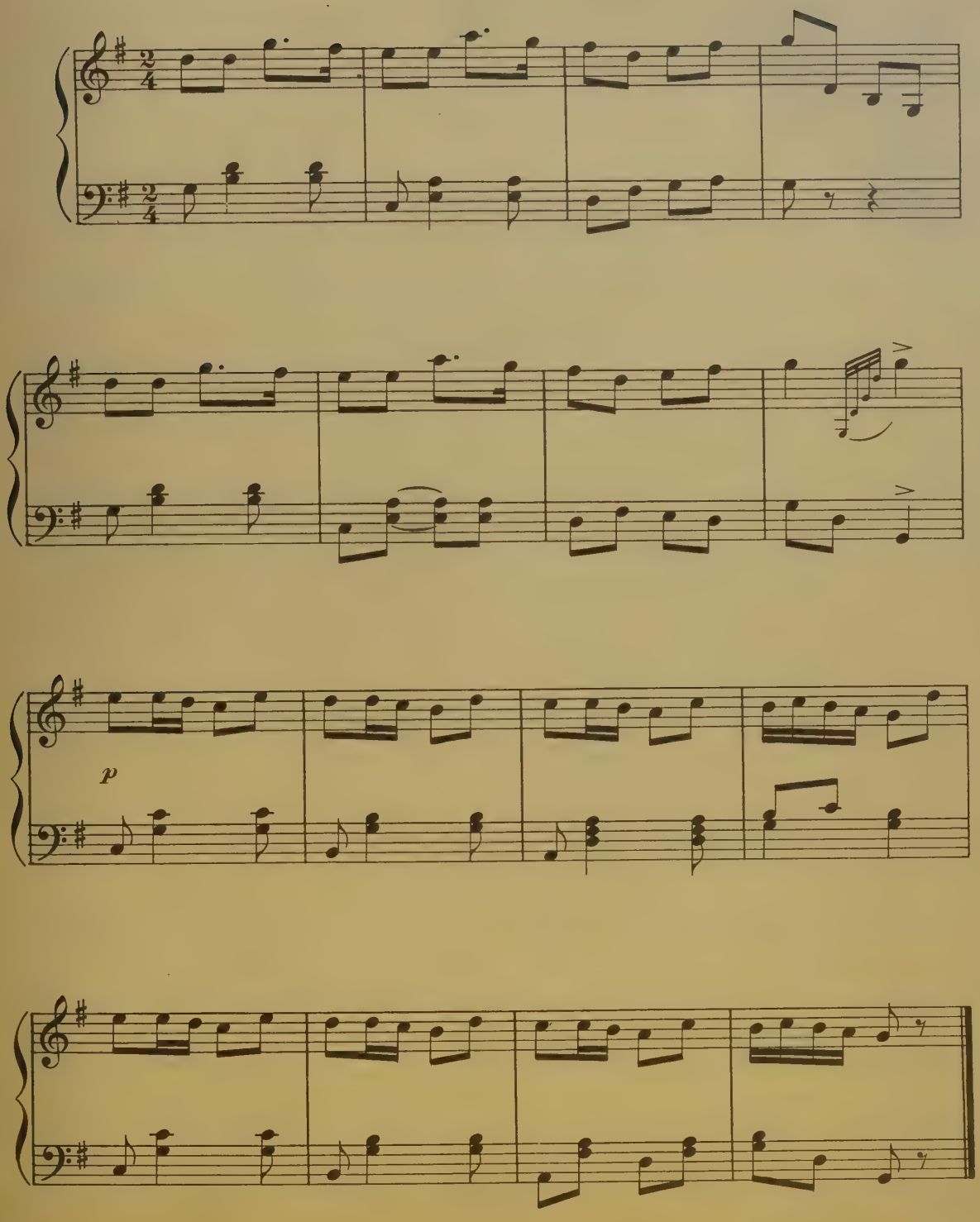
Repeat always extending R and keeping sword in same extended position at shoulder height and pointed toward center..... 8 meas.

11. Sword is held in R hand and vertically. The four dancers now use an accented running step as in entrance. They form a single file behind their leader and then exit.

Zaporozhets

Sword Dance

Ukraine



REFERENCE LIST

The best single reference for purposes of correlation of folk dancing with the balance of the curriculum is the *National Geographic Magazine*, a monthly, published by the National Geographic Society, Washington, D. C., with a subscription charge of $3.50 a year. *The Folk Costume Book* by Frances H. Haire has colored illustrations of the costumes from many countries. The book is published by A. S. Barnes and Company, of New York and costs $6.00.

A Cumulative Index to the *National Geographic Magazine* is a quick reference for all articles which appeared in that publication during the years 1899-1925 inclusive. For more recent articles, the *Reader's Guide* should be used. *The Cumulative Index* was published in 1926 by the National Geographic Society, Washington, D. C. A list of articles directly related to the countries whose dances appear in this book, follows, with the volume and year in which the article appeared in the *National Geographic*.

Austria.

Austro-Italian Mountain Frontiers.
Vol. 27, pp. 321-376, April, 1915.
Land of Contrasts: Austria-Hungary.
Vol. 23, pp. 1189-1218, Dec., 1912.
Vienna: A Capital Without a Nation.
Vol. 43, p. 77, January, 1923.
Archduke Ludwig, Salvator of Austria.
Vol. 45, p. 427, 1924.
Flying Over Austria.
Vol. 53, p. 64, 1928.
Austria.
Vol. 53, p 64, 1928.

Czechoslovakia.

Bohemia and the Czechs.
Vol. 31, pp. 163-187, Feb., 1917.
New Map of Europe.
Vol. 39, pp. 157-177, Feb., 1921.
Ruthenian Races of Europe.
Vol. 34, pp. 441-553, Dec., 1918.
Czechslovakia—Key Land to Central Europe.
Vol. 39, pp. 111-156, Feb., 1921.
Scenes of Czechoslovakia.
Vol. 43, pp. 158-160, 1923.
Sokol of Czechoslovakia.
Vol. 46, p. 509, 1924.
Hospitality of Czechs.
Vol. 51, p. 732, 1927.

England.

Char-a-bancs in Cornwall.
Vol. 46, pp. 653-694, Dec., 1924.
London.
Vol. 28, pp. 263-294, Sept., 1915.
English Races of Europe.
Vol. 34, pp. 441-533, Dec., 1918.
English Traditions.
Vol. 31, pp. 281-286, March, 1917.
London from a Bus Top.
Vol. 49, p. 551, 1926.
First English Settlement in America.
Vol. 49, p. 477, 1926.
English Colonies in America.
Vol. 50, p. 292, 1926.
English Crusaders.
Vol. 50, p. 339, 1926.

Germany.

Corner of Old Wurrenberg.
Vol. 22, pp. 931-947, Oct., 1917.
Flags of Austria-Hungary, Bulgaria, Germany and Turkey.
Vol. 32, pp. 386-388, Oct., 1917.
German Nation.
Vol. 26, pp. 275-310, Sept., 1914.
Germany's Dream of World Domination.
Vol. 33, pp. 559-567, June, 1918.
Great Canals of the World.
Vol. 16, pp. 475-479, Oct., 1905.

REFERENCE LIST

Germany.
Map of New Germany.
Vol. 35, pp. 475-479, June, 1919.
Peasant Life in the Black Forest.
Vol. 19, pp. 635-649, Sept., 1908.
Prussianism.
Vol. 33, pp. 546-557, June, 1918.
Rediscovering the Rhine.
Vol. 48, pp. 1-43, July, 1925.
Story of the Ruhr.
Vol. 41, pp. 553-564, May, 1922.
Town of Many Gables.
Vol. 43, pp. 327-336, March, 1923.
Wends of the Spreewald.
Vol. 43, pp. 327-336, March, 1923.
Bavarian Alps.
Vol. 49, p. 632, 1926.
Rothenburg.
Vol. 49, p. 184, 1926.
German Church Services in Latvia.
Vol. 46, p. 405, 1924.
German Colonists in Texas.
Vol. 53, p. 688, 1928.

Holland.
Netherlands as Seen from a Dutch Window.
Vol. 19, pp. 619-634, Sept., 1908.
Citizen Army of Holland.
Vol. 29, pp. 609-622, June, 1916.
City of Jacqueline.
Vol. 27, pp. 29-56, Jan., 1915.
Dikes of Holland.
Vol. 12, pp. 219-234, June, 1911.
Glimpses of Holland.
Vol. 27, pp. 1051-1066, Dec., 1910.
In the Land of Windmills and Wooden Shoes.
Vol. 43, pp. 297-312, 1923.
Holland, America's Close at Hand.
Vol. 51, p. 191, 1927.
Singing Towers of Holland.
Vol. 47, p. 357, 1925.
Holland Farmers: North Carolina.
Vol. 49, p. 632, 1926.
Hollanders as Colonists: Poland.

Holland.
Vol. 50, p. 221, 1926.

Ireland.
Irish Races of Europe.
Vol. 34, pp. 441-533, Dec., 1918.
The Rock Whence I Was Hewn.
Vol. 51, p. 257, 1927.
Costumes of Ireland.
Vol. 51, p. 316-333, 1927.

Russia and the Ukraine.
Ukraine, Past and Present.
Vol. 34, pp. 114-128, Aug., 1918.
Ukrainians or Little Russians.
Vol. 34, pp. 441-533, Dec., 1918.
Few Glimpses into Russia.
Vol. 23, pp. 1043-1078, Nov., 1912.
Growth of Russia.
Vol. 11, pp. 169-185, May, 1900.
Evolution of Russian Government.
Vol. 32, pp. 309-332, July, 1905.
Revolution in Russia.
Vol. 18, pp. 302-316, May, 1907.
Russia.
Vol. 16, pp. 55-63, Feb., 1905.
Russian: Races of Europe.
Vol. 34, pp. 441-533, Dec., 1918.
Young Russia.
Vol. 26, pp. 421-520, Nov., 1914.
Russia's Orphan Races.
Vol. 34, pp. 245-279, Oct., 1918.
Russia from Within.
Vol. 32, pp. 91-120, Aug., 1917.
Russia in Recent Literature.
Vol. 16, pp. 504-568, Dec., 1905.
Russian Situation and Its Significance to America.
Vol. 31, pp. 371-382, April, 1917.
Russia's Democrats.
Vol. 31, pp. 210-240, March, 1917.
Russia: Odessa, Street Scene.
Vol. 43, p. 177, 1923.
Russia of the Hour.
Vol. 50, p. 519, 1926.

REFERENCE LIST

Costumes

In addition to plates of the *National Geographic* and Frances Haire's *Folk Costume Book,* expensive editions which may be available to those using large public libraries are:

History of Feminine Costume of the World. 2 Vol., $65.00.
Giafferi, Paul Louis de.
Foreign Publications, Inc.,
47 W. 47th St., N. Y. City.

Rosenberg, Adolf, 5 Vol. for $75.
Costume from Prehistoric Times Up to the Twentieth Century.
London, W. G. Foyle, 1925.

Leon Bakst. 1 Vol., $45.00.
Section called Bakst and Russland has large plates.
Verlag Ernst Wasmuth, A. G. Berlin.

Oriental Costumes—large expensive edition. Contains Caucasian.
Max Tilke.
Brentano, N. Y. City.

History of Costume. 6 Vol.
Racinet.

Folk Customs and Tales. Any library index gives a large number. Some less commonly seen are:

Collection Czechoslovakian Children's Books.
Raf. D. Szalatnay, 542 East 79th St., Room 110, N. Y. City.

Russian Folk Tales. Edition 1873.
W. R. S. Ralston, London: Smith Elder Co., 15 Waterloo Place.

Songs of the Russian People. Edition 1872.
Ralston. London: Ellis and Green, 33 King St.

Dictionary of British Folk Lore. Edition 1894-98.
Alice Gomme. D. Nutt, London.

Folk Lore Relics of Early Village Life. Edition 1883.
George Gomme. London: Elliott Stock, 62 Paternoster Row.

Primitive Manners and Customs. Edition 1879.
James Farrer. London: Chatto and Windus, Piccadilly.

Folk Songs are innumerable in the number of collections. The books listed are less commonly seen than many editions.
Folk Songs of Bohemia.
Raf. Szalatnay, 542 East 79th St., Room 110, N. Y. City.

Folk Songs for Children.
J. B. Whitehead, Oliver Ditson Co., Boston.

Folk Songs of Many Peoples. Vols. 1 and 2.
Woman's Press, 600 Lexington Ave., N. Y. City.

Characteristic Songs of All Nations.
James D. Brown, Bayley and Ferguson, London, 2 Gr. Marlborough St.